FREE CD FOR EVERY READER GET YOURS ON PAGE 12

NME

INSIDE **7** GLOSSY ROCK PORTRAITS

SHOOTIN' SCRATCHIN' SCREWIN'

KINGS OF LEON

GET REAL MEAN

SEE THEM THIS WEEKEND AT

T in the park

FULL PREVIEW INSIDE

E GREAT ASTONBURY SURVEY HOW MANY OF YOU SHAGGED ONSITE?

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KINKY AFRO! THE MARS VOLTA WILL WEIRD YOU OUT

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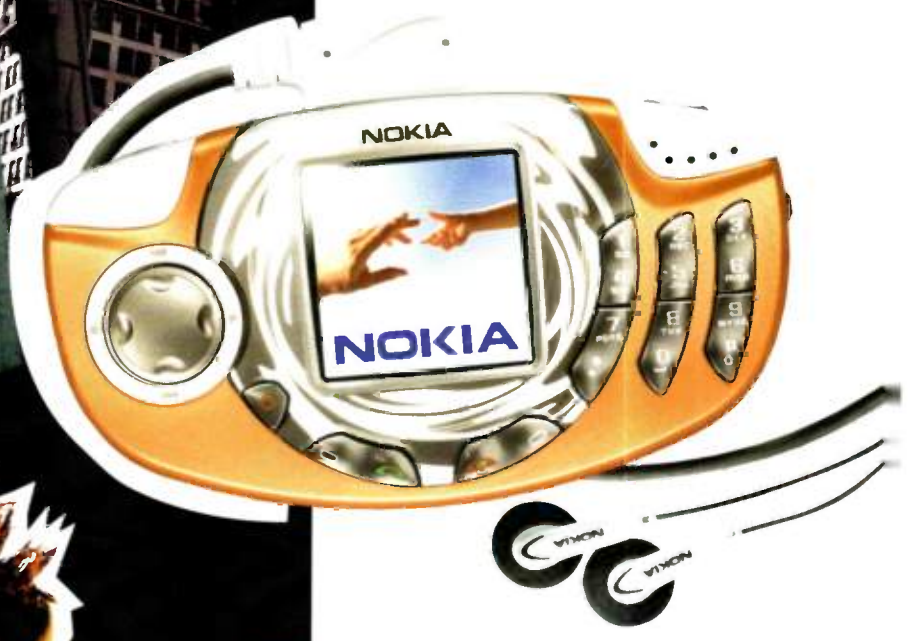

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GROUP NEWS EDITOR: JULIAN MARSHALL
SENIOR REPORTER: PAUL MCNAMEE

Got a story? Phone 020 7261 7241 or email *news@nme.com*

EXCLUSIVE GIG NEWS!

TAKE THEM ON, ON THE ROAD

NME BRING BLACK REBEL MOTORCYCLE CLUB TO UK FOR SURPRISE GIGS

Bright lights, dry ice, leather jackets... Yes, BRMC are back!

Black Rebel Motorcycle Club are to preview tracks from their new album on a surprise tour of intimate UK dates this month, thanks to *NME*.

The gigs in London, Leeds and Edinburgh will let fans get close to the band and hear tracks from their highly anticipated album 'Take Them On, On Your Own', which is released on August 18. It will be the last chance to see the band in smaller venues before they embark on a bigger tour later in the year.

A tour source told *NME*: "They're coming in on the back of their biggest and best American tour and they're really excited to be back in the UK playing again."

BRMC will play at London Kentish Town Forum (July 31), Leeds Metropolitan University (August 1) and Edinburgh Liquid Rooms (2). Tickets are on sale now exclusively through *NME.COM* priced at £15, and will be available from other outlets from Thursday (July 10).

For tickets to the *NME* Presents... Black Rebel Motorcycle Club tour, go to *NME.COM* or call the *NME* Ticketline on 0870 1 663 663.

PHOTOGRAPHY: HAMISH BROWN/ROGER SARGENT

"BRMC are really excited to be back in the UK playing again"

Nick Jago's shades can't hide the fact that he's *still* hungover from the *NME* Awards

Glastonbury 2003 was

THAT'S THE VERDICT OF NME READERS AND MICHAEL EAVIS ON THIS YEAR'S FANTASTIC FESTIVAL

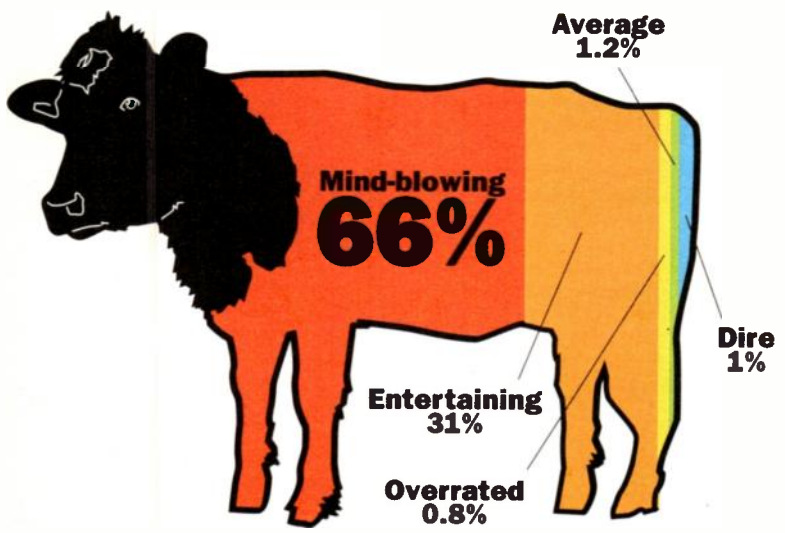
Last week, **Michael Eavis** told *NME* that Glastonbury 2003 was his "best ever". But the organiser says that every year, so we decided to ask you just what you thought of this year's festival. Was the sun hot enough? Did the bands rock your world?

Instead of going home and catching up on valuable sleep, thousands of punters logged straight onto *NME.COM*, while their memories of Glastonbury were still fresh, to reveal just what they thought of their time at Worthy Farm.

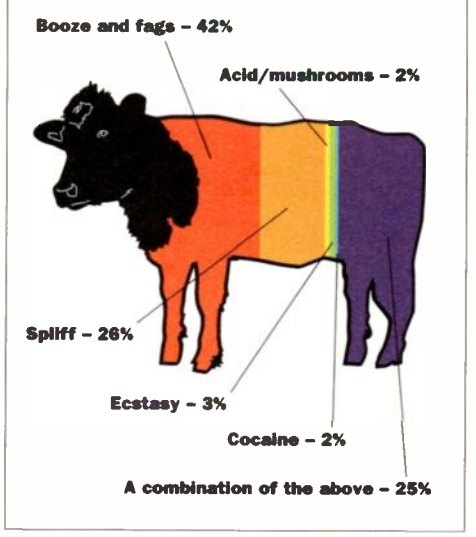
We wanted to know everything about your weekend and you obliged, from what you thought of the headline bands, through to the number of times you took a dump each day.

So here are the vital statistics from Glastonbury 2003, as voted by you.

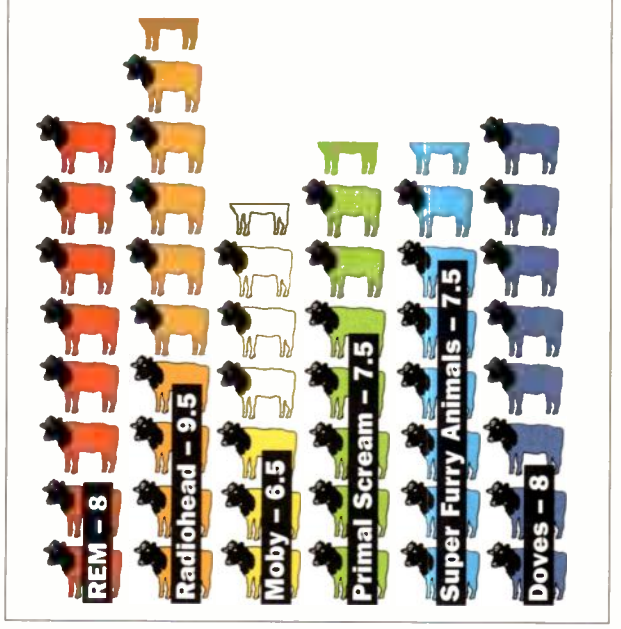
HOW WOULD YOU DESCRIBE YOUR OVERALL GLASTONBURY EXPERIENCE?



WHAT WAS YOUR DRUG OF CHOICE?



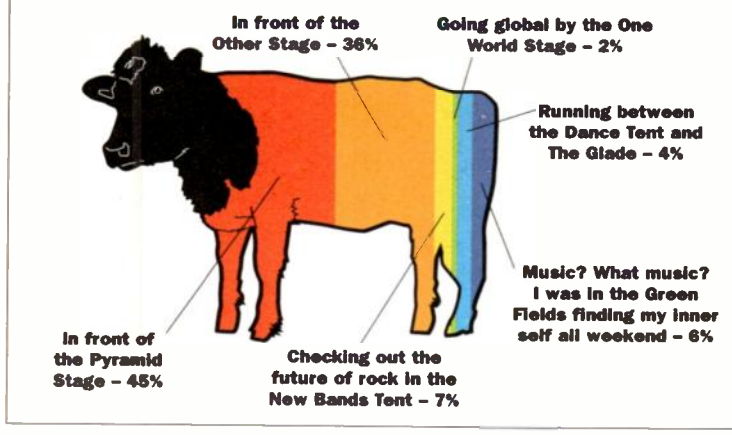
BASED ON THEIR PERFORMANCE ON THE DAY, MARK THESE HEADLINE BANDS OUT OF TEN (AVERAGE OF VOTES)



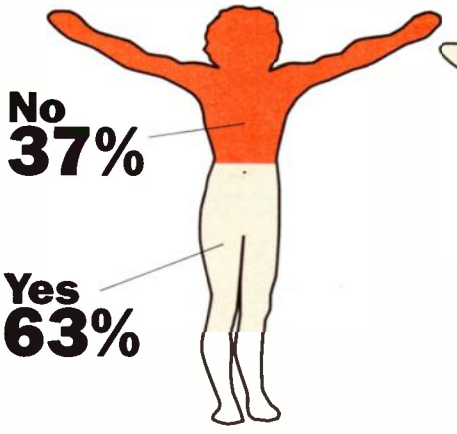
WHAT OTHER BANDS DESERVE A MENTION?

Damien Rice, The Flaming Lips, Interpol, Jimmy Cliff, Kings Of Leon, The Polyphonic Spree, Röyksopp

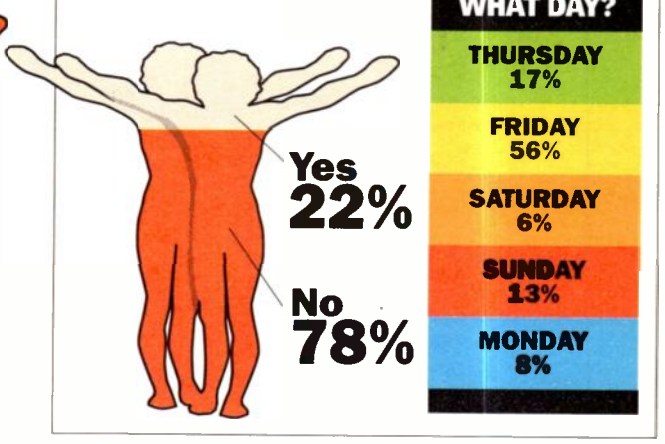
WHERE DID YOU SPEND MOST OF YOUR TIME?


In front of the Other Stage – 36%
Going global by the One World Stage – 2%
Running between the Dance Tent and The Glade – 4%
Music? What music? I was in the Green Fields finding my inner self all weekend – 6%
In front of the Pyramid Stage – 45%
Checking out the future of rock in the New Bands Tent – 7%

APART FROM YOURSELF, DID YOU SEE ANYONE NAKED ONSITE?



DID YOU HAVE SEX?



Glasto crime rate plummets

Glastonbury 2003 was one of the safest in years, with an overall reduction in crime of almost half. Here's a breakdown of the crime figures from the good vibes festival of the year.

REPORTED ROBBERY
DOWN ALMOST 80%

THEFT FROM THE PERSON
DOWN 22%

VEHICLE CRIME
DOWN 42%

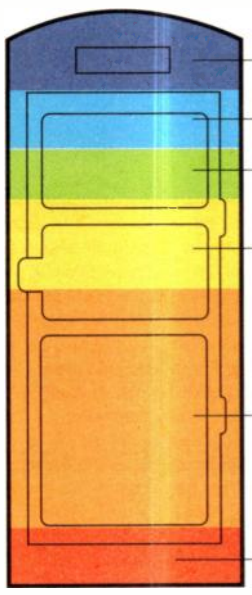
THEFT FROM TENTS
DOWN 93%

THE FINAL ARREST TOTAL
189
WITH MORE THAN HALF FOR DRUG-RELATED OFFENCES

(Source: Avon & Somerset Police)

'best ever'

HOW MANY TIMES A DAY DID YOU BRAVE THE BOGS?



I had the shits, so five or above – 10%

Four – 10%

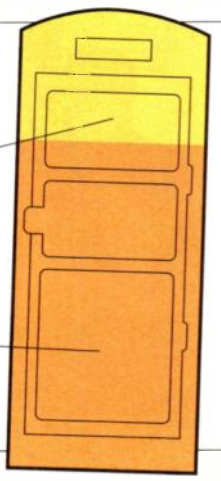
Three – 10%

Twice – 15%

Once 45%

Never – 10%

AND WERE THEY AS BAD AS YOU EXPECTED?



They were better than I've got at home **25%**

They were like a cesspit **75%**

COMPLETE THIS SENTENCE: "PEOPLE WHO WEAR FESTIVAL HATS ARE..."

Misguided – 41%

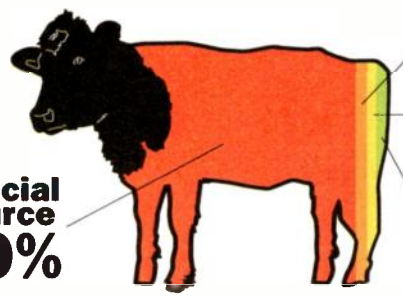
The life and soul of the party – 17%

C——s – 42%

The personal stuff

HOW OLD ARE YOU?

WHERE DID YOU GET YOUR TICKET?



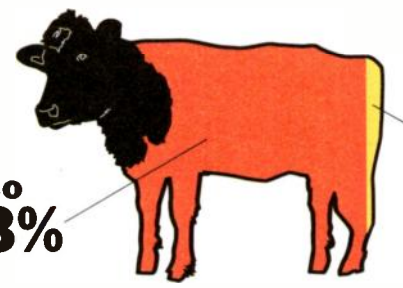
Official source **90%**

eBay – 4%

Tout – 4%

Jumped the fence – 2% (Frankly, we don't believe you)

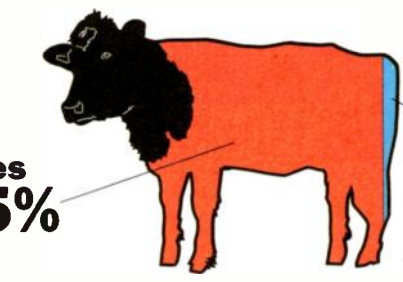
WERE YOU AFFECTED BY CRIME?



No **93%**

Yes **7%**

WILL YOU BE TRYING TO GET A TICKET NEXT YEAR?



Yes **95%**

No **5%**

WHO SHOULD HEADLINE NEXT YEAR?

Oasis, Pink Floyd, Prince, Queens Of The Stone Age, Radiohead (again!), The Rolling Stones, U2, The Strokes, The White Stripes

Record sales increase thanks to Glasto

The Polyphonic Spree and little known Irish singer-songwriter **Damien Rice** have seen sales of their albums leap thanks to their Glasto performances .

While it had been thought that record sales of major names like **Radiohead**, **REM** and **Primal Scream** would benefit from their festival appearances, it was the acts a little further down the bill that created a buzz.

The Polyphonic Spree saw sales double the Monday after Glastonbury compared to the week before, while Rice – who has yet to catch the imagination of the British public – saw his sales leap by a mammoth 1,000 per cent.

"There's very clearly a pattern that has occurred here," said HMV chart expert Gennaro Castaldo. "If you take out the big acts – who have had substantial sales already – lower profile acts like The Polyphonic Spree and Damien Rice have been presented to a new audience through performing at Glastonbury. The knock-on word of mouth effect has helped them too. Rice has seen a whopping 1,000 per cent rise. There's no doubting that Glastonbury was the catalyst."

"Hooray for Glasto!": The Polyphonic Spree hear about their massive leap in sales

GLASTONBURY: YOUR REACTION

NME was inundated with letters about Glasto. Here's a selection of the best.

"This was my second year and quite frankly it was one of the most amazing experiences of my life. I'm still trying to piece together exactly what I did from Wednesday afternoon to Monday morning as so much was going on that it was hard to take it all in at once! Perfect."
Elisa Artesero

"My highlight of 2003 was seeing Damien Rice on the Other Stage on Sunday afternoon. Man, what a set! He is the most amazing thing to come out of anywhere since... anyone!"
Julie Davis

"This was my fifth Glastonbury and ranks as one of the best, I enjoyed more of the bands than in previous years. No bad memories thankfully – other than the dreaded bogs. All I can say is look before you leap – even at three in the morning!"
Paul Bates

"I'd never been before, so on my first night I got lost. I ended up in the Stone Circle with a bunch of Scousers drinking Pernod – I was sick down the front of my only T-shirt and had to wear it for the rest of the weekend."
Saul Endicott

"Best band at this year's Glasto – The Damned without a doubt closely followed by Kings Of Leon."
Trevor Barnes

"I know everyone's raving about The Flaming Lips, but Christ! For fucks sake! WAYNE CAN'T SING!!! The only reason they have all the latex animals and shit is to distract you from the fact!"
Ian Seale

"Your *NME* boys weren't the only ones who got married over the weekend – I met the most beautiful girl and we decided to tie the knot on Saturday night! Unfortunately, she wandered off to see Radiohead and I wanted to see the Super Furry Animals. I never saw her again. Does this mean she has legal rights to half my possessions? Should I contact a lawyer?"
David Loxley

"I ate a really bad burger on Friday and got food poisoning. I had to brave a Portaloo nightmare every half an hour for the next 48 hours. By that time the bogs were not a pretty sight."
Amy Godel

PHOTOGRAPHY: ALEX MAGUIRE

Knowing me Steve Coogan, knowing you The White Stripes – aha!

JACK AND MEG TO PLAY THEMSELVES IN CELEB-PACKED JARMUSCH MOVIE

The White Stripes are teaming up with **Steve Coogan**, **Iggy Pop**, **Tom Waits**, **Steve Buscemi** and **Alfred Molina** in an all-star film project for veteran New York indie director **Jim Jarmusch**, *NME* can reveal.

With **Jack White**'s big screen role in Anthony Minghella's *Cold Mountain* due for release later this year, both Jack and **Meg White** will now play themselves in a feature-length collection of self-contained scenes entitled *Coffee And Cigarettes*.

"It's very naturalistic, semi-improvised dialogue," Steve Coogan told *NME*. "All the people play themselves in it and I play Steve Coogan, this British comedian who's in New York and wants to try and break into America." Although Coogan does not appear on screen with The White Stripes, he is a fan of the band and caught their live show in Berlin recently.

Beginning in 1986, Jarmusch has already shot three short films in the *Coffee And Cigarettes* series. He has a long history of hiring musicians as actors, working with Waits, Iggy and the late **Joe Strummer**, among others.

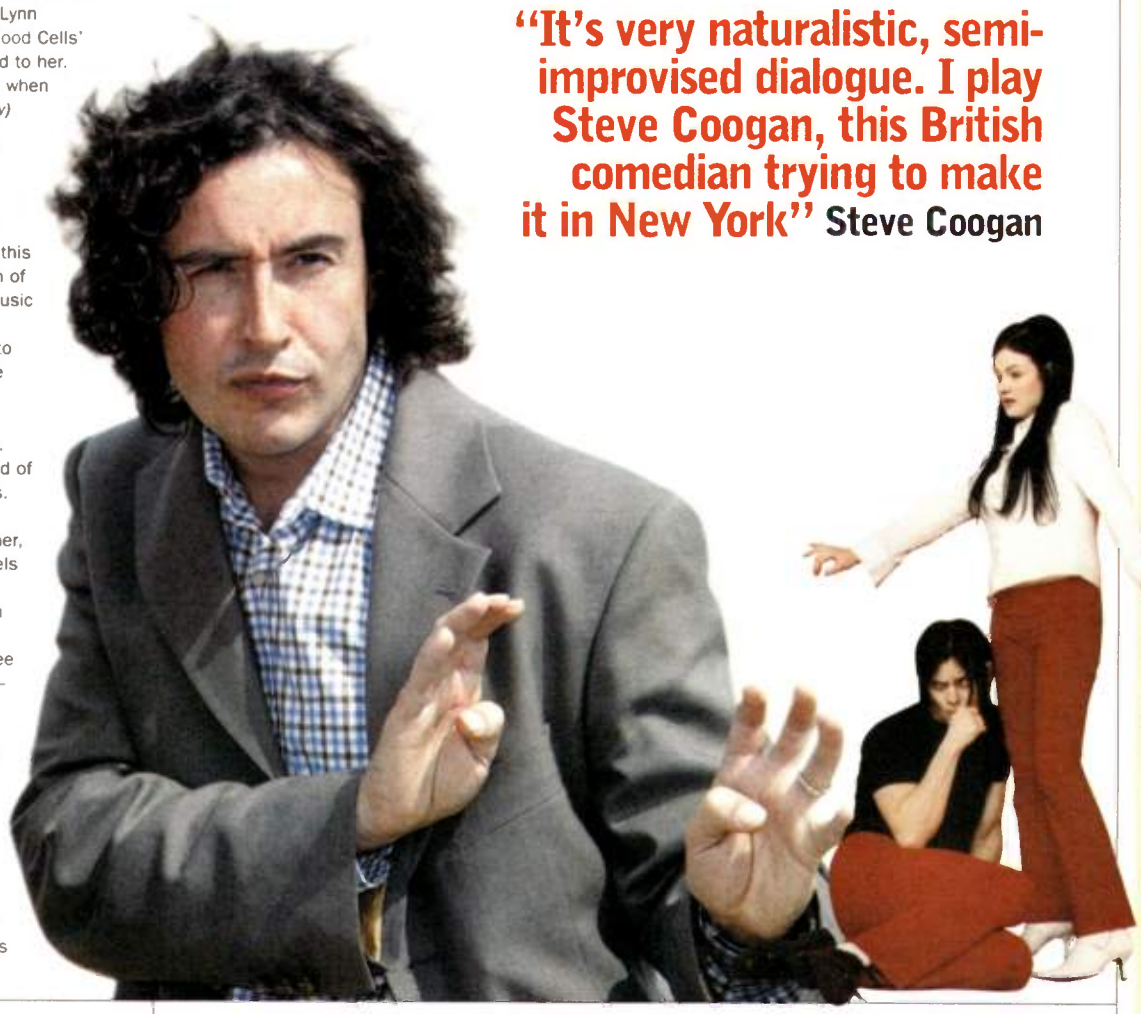
In other White Stripes news, Jack is to produce tracks for "the best singer-songwriter of the 20th century", **Loretta Lynn**.

The collaboration comes after their joint concert at New York's Hammerstein Ballroom during which Jack joined Lynn onstage. 'White Blood Cells' was also dedicated to her.

"I wanted to cry when I heard these *(new)* songs," said Jack. "She's still writing amazing songs." He added that the album "will be getting away from this horrible production of modern country music that I can't stand and getting down to something raw like she really is."

"We really hit it off," he continued. "There's some kind of connection with us. I feel really comfortable with her, and I think she feels really comfortable with me, which I'm really glad for, because I could see someone like me – the way I look or whatever – not being appealing or her thinking that maybe I wasn't down with the kind of music she does. She could tell that we had the same love for the same things about music."

"It's very naturalistic, semi-improvised dialogue. I play Steve Coogan, this British comedian trying to make it in New York" Steve Coogan



PHOTOGRAPHY: REX FEATURES/DEAN CHALKLEY/ROGER SARGENT

Carl Libertine breaks silence over Pete

The Libertines have been back in the studio with Bernard Butler for their new single 'Don't Look Back Into The Sun' – and singer Carl Barat has spoken for the first time about touring without Pete Doherty.

The Libs release their brand new single 'Don't Look Back Into The Sun' on August 18 via Rough Trade. Produced by Bernard Butler, who worked on their debut, 'What A Waster', additional tracks are currently unconfirmed. The single sessions took place before Pete's absence on their recent European tour amid rumours of ill health.

"In a way I'm glad it's over," Carl told *NME* of the ill-fated dates. "All we're doing when we go onstage is try and do the songs justice. And I think we fulfilled that objective. Sometimes it feels like a public execution. It was walking up to the gallows

Carl Barat: the Butler did it, apparently

walking onto the stage of the London Forum.

"I know Pete's started sailing on the Arcadia to Albion with the intention of being back on surf. He's got a bit of cabin fever. He hasn't lost his faith. He's getting better." Carl added: "We're very close. We're brothers. Some strong forces took him away. He's a dear friend. And he's such a good singer."

Carl said that when he played live without Pete he could feel his presence "like hands on the back of my neck". He concluded: "I miss my friend. God speed him back."

'The most brilliantly grandiose rock single of the year'

That's the *NME* verdict on **Muse**'s thrilling comeback single 'Stockholm Syndrome'. After a year's absence, Muse's comeback single is available for download from their website *www.muse-official.com* from July 14.

It's the first track from their third album which is due in September, and here's *NME*'s first listen...

MUSE
Stockholm Syndrome

It didn't seem possible for Matt Bellamy to get any more ambitious, but if this staggeringly confident, ridiculously complicated, skull-crushingly loud single's anything to go by, he's reached The Next Level.

'Stockholm Syndrome' – the title's a reference to the phenomenon whereby hostages come to love their kidnappers – is the heaviest thing they've done yet, kicking off with Bellamy's trademark fiddly-diddly finger-tapping before a few verses of descending minor chords and finally a chorus that marries a tinkling aria to pounding death metal chords. God knows what it's about, but it's the most brilliantly grandiose British rock single of the year. Welcome back.

Simon Lewis

Muse: they're back back back

NEWS IN BRIEF

This Friday (July 11) *NME* and **Queens Of Noize** are putting on a night at the London Camden Barfly.

Previous Queens Of Noize nights have featured secret sets from a host of bands and it is rumoured that **The Futureheads** might do a set, but hey, that's just a whisper. The night runs from 9pm until 3am, with various celebrity DJs and the infamous Queens.

Get down there and let us know what you think...

Spiritualized are to release all the tracks from new album 'Amazing Grace' on a series of limited edition EPs.

Having signed to Sanctuary Records, 'Amazing Grace' will be released on September 8. In the month prior, three special 12-inch vinyl-only EPs are to be released on consecutive weeks incorporating all the tracks from the record.

Spiritualized also tour in September, calling at: Northampton Roadmender (September 10), Edinburgh Liquid Rooms (11), Sheffield Leadmill (12), Brighton Concorde 2 (14), Bristol Bierkeller (15), London Electric Ballroom (16). For tickets, priced £15-17.50, call the *NME* ticketline on 0870 1 663 663.

A 24-year-old man was gunned down after a **50 Cent** concert in Toronto.

Msemaji Granger of Hamilton was shot in the upper body and head. Police say two men fired numerous shots after closing in on Granger as he walked with friends at around 10.20pm on July 1. The shooting is thought to have happened as large crowds of people left the 50 Cent and **Jay-Z** gig at the Molson Amphitheatre, in Ontario Place.

"It would appear from the evidence at the scene that this person was targeted," said police spokesperson Cory Bockus. "The shots were fired at close range at this victim."

Mogwai have announced details of a UK tour to *NME*.

The dates are at: Manchester MDH (October 18), Glasgow Barrowland (19), Birmingham Sanctuary (21), Bristol Academy (22) and London Astoria (23). For availability call the *NME* Ticketline on 0870 1 663 663.

NME would like to point out that **The Polyphonic Spree** cover feature in our June 26 issue was actually written by **April Long**, not Leonie Cooper. Sorry to all concerned.

Jane's Addiction

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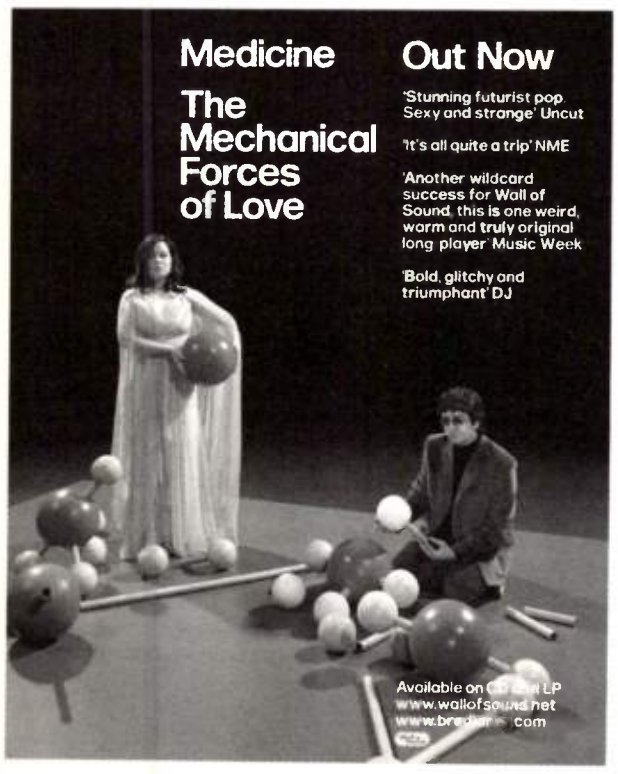
JET


Medicine
The Mechanical Forces of Love
Out Now
'Stunning futurist pop. Sexy and strange' Uncut
'It's all quite a trip' NME
'Another wildcard success for Wall of Sound, this is one weird, warm and truly original long player' Music Week
'Bold, glitchy and triumphant' DJ
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WIN A TRIP TO LOLLAPALOOZA IN SAN FRANCISCO TO SEE KINGS OF LEON

GET CHAUFFEURED TO THE GIG AND HANG OUT WITH THE BAND AFTERWARDS

Matthew Followill (far right) always keeps the Kings amused with his hilarious armpit noises
You'll even get to hang out with the band afterwards

PHOTOGRAPHY: JO MCCAUGHEY/ALEX MAGUIRE/STEVE DOUBLE

Kings Of Leon release their debut album 'Youth & Young Manhood' on July 7 and support it with a series of gigs and festival appearances over the summer. August 19 will find the Kings in San Francisco playing the second stage of the Lollapalooza festival – and you could be joining them.

NME will fly you plus one mate to San Francisco, put you up in the swanky Hotel Adagio and even chauffeur you to the San Francisco Shoreline Amphitheatre to watch the band. And if that wasn't enough you'll even get to hang out with the band afterwards and compliment them on their album, stage show and class haircuts.

Plus – even if you're not lucky enough to win this top prize we've thee runner up prizes of exclusive KOL T-shirts and signed copies of the new album.

To enter all you have to do is click online to *NME.COM/COMPS* and fill in your details. You must be over 18 or have a guardian over the age of 18 to enter this competition. The closing date is August 8. Good luck!

HOTEL ADAGIO

The Hotel Adagio is the newest stylish hotel to open in San Francisco. Originally built in 1929, it is a landmark structure located in the heart of San Francisco's Theatre District and adjacent to Union Square.

HMV

WIN TICKETS TO BENICASSIM

Fancy a trip to Spain to see **Blur**, **The Coral** and **Travis**? *NME* might be able to help...

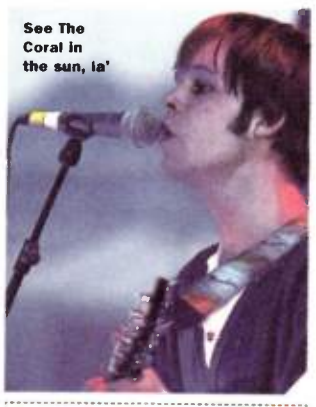
After our massive T In The Park and Glastonbury giveaways in recent weeks, *NME* are giving you the chance to go to the sunniest festival in Europe – **Benicassim**.

Forget the cloudy skies of the British summer, you could be one of the ten lucky readers to win a pair of tickets to the festival on the east coast of Spain.

Kicking off a with a huge party in a velodrome on August 7, the festival boasts acts such as Blur, The Coral, **Beck**, Travis, and **Super Furry Animals** who will all appear during the three days of music and sun. The event will finish up with a massive beach party on August 11 between the towering mountains of the village and the sea.

Jealous yet? Can you taste that salt water and feel the sand between your toes? Well, collect this coupon and next week's, send them in with your reasons why you should be there and you might find yourself slapping on the factor 15 and slipping on the sandals.

Send in your entries to Benicassim Comp, *NME*, King's Reach Tower, Stamford Street, London SE1 9LS.



NME COUPON 1

FIB Heineken 2003

FESTIVAL NEWS IN BRIEF

The final details for the Smirnoff Experience Dance Arena at the Carling Weekend Reading and Leeds festivals have been announced, with appearances confirmed from **Squarepusher**, **Audio Bullys**, **Lamb** and **Death In Vegas**.

The arena tent will feature a bar and will be fully floored throughout bringing a clubbing environment right into the middle of the arena.

Other confirmed acts include **Richard Fearless** (DJ Set), **Blackalicious**, **Amon Tobin**, **Scissor Sisters**, **Buck 65**, **My Computer**, **Spooks**, **Free'land**, **Gold Chains**, **Outlandish**, **Majesticons**, **Zongamin**, **Futureshock**, **Aphrodite**, **Just Jack**, **FC Kahuna** and **Blak Twang**.

This year's event is taking place between Friday August 22 and Sunday August 24 at Bramham Park in Leeds and Richfield Avenue in Reading. Some tickets are still available. To snap them up call the *NME* Ticketline on 0870 1 663 663.

T In The Park's tenth anniversary has sold out faster than any other year.

Geoff Ellis, CEO of organisers DF Concerts told *NME*: "We are all extremely proud that T In The Park has sold out in record time on its tenth birthday – thanks to one of the best line-ups of any UK festival and the promise of an amazing party for our tenth year celebrations. This has already been a great year for live music in Scotland, and T In The Park will undoubtedly be the highlight. We look forward to seeing everyone there."

Our T In The Park preview starts on page 34.

Suicide bombers attack Russian festival

FIFTEEN KILLED AND MANY MORE INJURED AT ROCK EVENT NEAR MOSCOW

At least 15 people were killed and scores more injured after a suicide bombing at a festival near Moscow last weekend.

Two female bombers attacked the Krylya festival at Tushino airfield in the northwest of the city (July 5), where up to 40,000 people were attending an event showcasing the best in Russian rock.

One of the bombers detonated a belt filled with explosives, nails and screws when local police attempted to stop her gaining entrance to the arena. The second bomber struck 15 minutes later. Authorities say that had the women been able to get into the festival itself, the death toll could have been far greater.

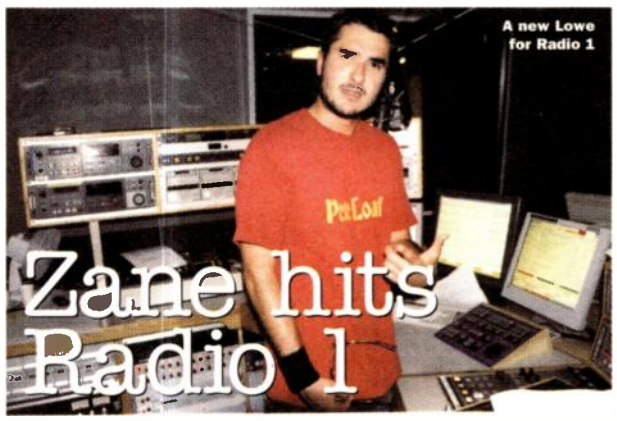
"I looked up suddenly, and saw splashes of blood fly everywhere"

"I was queuing to get tickets when suddenly I heard a strong explosion," 21-year-old eyewitness Filip Saviliev said. "I felt a terrible blow and a pain in my ears. My friend and I, as medical students, started helping the wounded."

The attacks took place at the entrance to the site as festival-goers queued for tickets

Fellow witness Vlad told *The Observer* newspaper: "I was sitting around, near the entrance, when I saw two cars pull up, and saw two people get out. Then I heard one small noise, a bit like a handclap. It was not very loud. I looked up, saw nothing, and took a sip from my beer. But then the second one went off. I looked up suddenly, and saw splashes of blood fly everywhere. It was a very loud blast."

The bombings are being blamed on Chechen separatists by the Russian authorities, although no-one has yet claimed responsibility. Memorial services have been held in Moscow to honour the dead, and Russian president Vladimir Putin has postponed two overseas visits to Uzbekistan and Malaysia following the bombing.



A new Lowe for Radio 1

Zane hits Radio 1

Zane Lowe finally got his chance to present for Radio 1 last week – and his verdict? "Overwhelming."

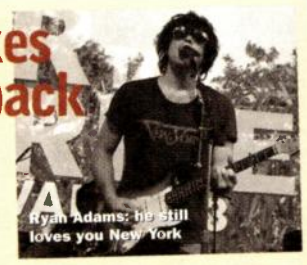
Taking over the old *Evening Session* slot broadcast Tuesday-Thursday from 8pm, Lowe mixed up his first show with **Jane's Addiction** and **The Roots**, **The Coral** and **Muse**, **Joe Budden** and **Dizzee Rascal**. Lowe attempted to "warm the coldest heart" with his full-on broadcasting style, jumping around the studio, dancing and even finding time for a little air guitar during the new **Elbow** single 'Fallen Angel'.

"Tonight was really fun, I really missed radio so much," he told *NME* after the show. "There was a whole lead up to it. All of us just exploded when we got on air. We talked about starting off a little more measured than we actually did because when the mic went up we took off and couldn't stop.

"There's been a few nerves but I think it's going to take a while. A lot of people haven't heard me on the radio before. It's been overwhelming the response. I really enjoyed it. I feel like the luckiest guy in the world."

Lowe got **The Cooper Temple Clause** to play for his first ever live session from the nearby Maida Vale studios. "That was amazing," he said. "I was happy it was the Coopers first up. They're coming back with a second album that everyone is so excited about."

Adams makes NYC comeback



Ryan Adams: he still loves you New York

Ryan Adams gave his guitar away, duetted with mate **Jesse Malin** and covered **The Rolling Stones** at a free concert in New York last week.

As part of the July 4 Independence Day celebrations, Adams played with his band at the city's Battery Park.

Malin appeared for the final song, a cover of The Rolling Stones' 'Happy'. At the end Adams threw his electric guitar into the audience, but it was later retrieved by a stressed-out guitar tech.

A fan at the gig told *NME*: "Does it get any more American than spending the national day of independence with the town's favourite drunk? Surely not!"

STOP PRESS

BARRY WHITE 1944-2003

Soul legend Barry White has died aged 58.

As *NME* went to press it was announced that White – known to his fans as the Walrus of Love because of his deep, seductive voice – died at Cedars Sinai Hospital in West Hollywood (July 4).

For a full obituary, see next week's issue.

PHOTOGRAPHY: GETTY IMAGES/JAMIE-JAMES MEDINA/LFI/WWW.THEMODERNAGE.ORG

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Wayne Coyne: Let's record with Radiohead

OBSCURE TV SHOW IN CHICAGO COULD LEAD TO COLLABORATION BETWEEN THE FLAMING LIPS AND THOM YORKE

Fresh from their amazing set at Glastonbury, **Wayne Coyne** of **The Flaming Lips** revealed exclusively to *NME* who was inside the furry animal costumes onstage, plus what the Lips are planning with Thom Yorke, and how he came to be given a fibre-optic Jesus by Jack White.

***NME*: Playing second on the bill to Radiohead on Glastonbury's Pyramid Stage was quite a triumph for The Flaming Lips, wasn't it?**
"Once it gets to about 10,000 people, it really becomes all the same. My level of devastation and paranoia is such that it doesn't take much. It's like crushing a grape with the Empire State Building when your foot would do. You can't even really fathom that it's 100,000 people standing there – so we go, oh well, we'll really just play to the first 5,000 who can see the sweat under my arms and things like that.

"My philosophy, especially at something like Glastonbury, is we're like a band playing at a wedding. The big event really is Glastonbury. It's about young people camping out with their friends, taking drugs, having sex, having a real life-changing sort of moment. And the bands – we're just in the corner doing something in-between all that. It really does relieve you from thinking, 'Oh my god, everybody here is paying attention to what we're doing.' They're not. And that's the way it should be."

Thom Yorke: "No, I won't dress up in a giant animal suit!"

Is it true that Fatboy Slim and Zoë Ball were in costumes onstage with you?
"I didn't see all the people when they got up there, except in their suits. And a lot of the suits just cover you up completely. So I can't say for sure. Zoë is a lot of fun. We've done her radio show a few times. She is really such a hoot. Even if she wasn't there, she would have found someone of equal enthusiasm to take her place. Because if she did do it, she went to a lot of trouble to control herself, because usually she's bouncing off the wall and knocking things over. When you're up there with The Flaming Lips, it looks like everyone is up there having sex with everyone. But there is a rigid conduct you have to adhere to."

So you rule the fluffy animal brigade with an iron fist, then? Or at least a giant foam fist?
"Yeah, you know you can't just fall into all the equipment, especially with Radiohead sitting in the back. That would have been a disaster. Imagine – Radiohead's show is ruined by big furry orange things."

Are you still in touch with Justin Timberlake after he became one of your animals on *Top Of The Pops*?
"I am going to meet up with him at a Sars benefit in Toronto at the end of July. I'm sure he'll say, 'Hey Wayne', I'll say 'Hey Justin, come onstage with us and do the deal again.' But we're going to be there with The Rolling Stones too. So why settle for Justin Timberlake when you can have Mick Jagger?"

You're rumoured to be about to tour the US with Radiohead too...
"We're talking about doing a couple of things. I know there is a sort of experimental TV show that comes out of Chicago that we're both scheduled to do. The show typically pairs people together of the same ilk. They've been wanting to get us up there for a while, but they haven't found anybody that seemed worthy of a show. Radiohead are talking about doing it, so we could start there around about the middle of September. If I could get my way, we'd get right in there and do something with them. If we're in the same room for a couple of hours with a lot of musical gear lying around, I'd say, 'Let's try something.'"

"It looks like a nasty case of tonsillitis there, Mr Coyne"

You had to agree recently to hand over a load of royalties to Cat Stevens because 'Fight Test' bears a striking resemblance to his 'Father And Son'. Is everything settled between you now?
"I want people to know it was totally and utterly our fault that this thing happened. I apologise to Cat Stevens. What happened was, before the single was released, I had talked about it to a journalist and I said something to the extent that when we were recording the song, we had heard *('Father And Son')*, but just in a casual way. I just meant that when you're recording a song there's a reasonable amount of background musical knowledge that everyone carries around with them.

"It was *(producer)* Dave Fridmann who said, 'I think that's too similar to another song.' So we did some research and we did think, 'Yes, there are levels that are similar.' But we thought – and this is where the litigation gets sketchy – to our ears, we thought we changed it to the point where we didn't think anybody would feel it was purposefully plagiarised.

"If we're in the same room as Radiohead with a lot of musical gear lying around, I'd say, 'Let's try something'"

"But somewhere in the underlying creation of it is the shadow of this other song. But that's where the biggest mistake came. We didn't let Cat Stevens know then. And I think when his lawyers or someone within his publishing company found out later, that's where they said, 'C'mon fellas, this is where you're supposed to call us and tell us.'

"We really do have a lot of respect for Cat Stevens. I wouldn't like people to think that Cat Stevens was just a money-hungry old fool. It's just one of those things. It's unfortunate."

The fibre-optic Jesus that Jack White gave you – does that exist or is it a Wayne Coyne fantastical creation?
"It exists. You probably don't go into these more flamboyant Christian supply stores very often, now do you? But there's quite a few of them around America, perhaps where I'm from in the Bible belt. Jack was there at the time on tour and I'm sure he's always stopping by these southern Baptist stores – that's probably where he buys his shirts. But he bought the thing and when we were playing Detroit he came bearing gifts for us and Beck.

"I do get a lot of Jesus-esque gifts, you know, but this wasn't one I sought out myself. It's quite wonderful. I put it up on the mantle."

PHOTOGRAPHY: SAM JONES

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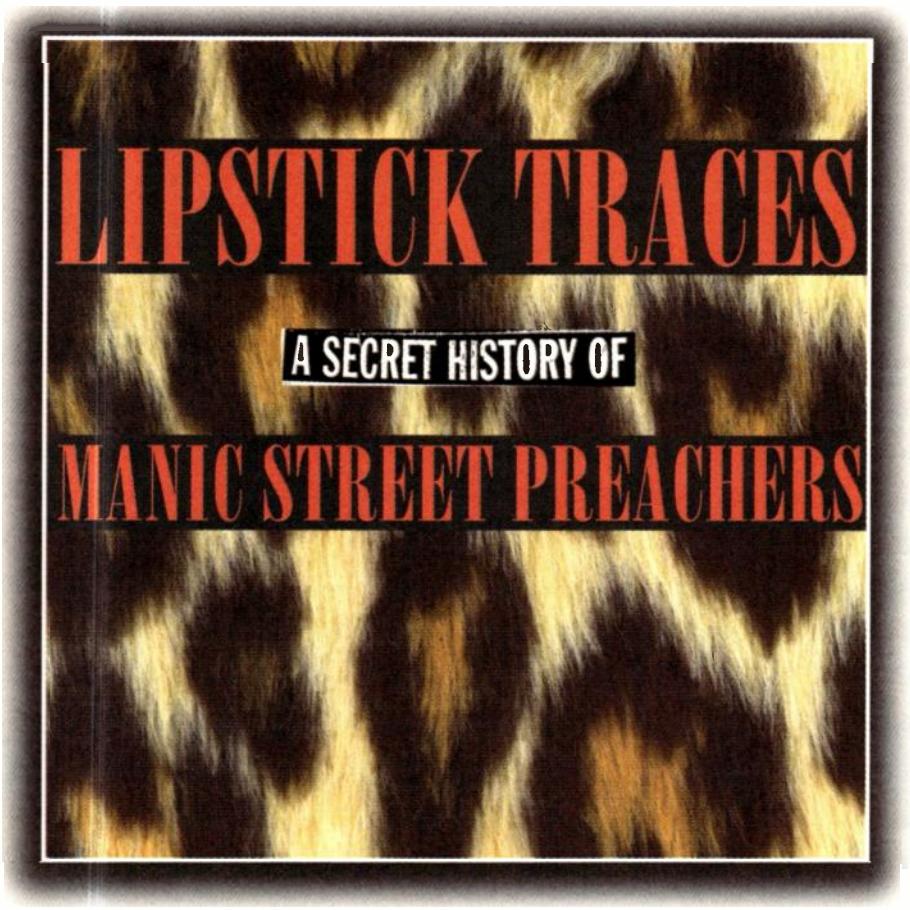

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Finally the wait is over. You can now claim your exclusive free single from one of 2003's most exciting bands – New York punk-funkers **Radio 4**.

You are just a phone call away from getting your hands on the one-off CD single of 'Start A Fire' and *NME* is the only place where you'll be able to get a copy. As well as the original version, the CD also includes three bonus remixes from Justin Robertson and Swain And Snell.

To get your copy, simply phone 0906 210 4300 from today (July 8) and leave your name and address, or alternatively send a postcard to 'Where's My CD?', *NME*, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS.

Phonelines will stay open until midnight on July 14 and calls will cost 25p per minute (and will last approximately one and a half minutes) so ask permission from the person who pays the phone bill before your fingers hit the numbers. You should have your CD within 28 days of placing your order. Any problems, just send an email to *wheresmycd@nme.com*.

FIRE IN THE DISCO!

Radio 4 are one of *NME*'s tips for greatness this year. Their slot at Glastonbury was little short of incendiary, and, like last year's free Coopers single giveaway, 'Start A Fire' will become a collectors' item faster than you can say, "Shit... I forgot to phone *NME*." The song itself combines Radio 4's furious funk with an aggressive lyrical attack on media complacency about AIDS.

"There used to be a huge awareness surrounding AIDS and it should be taken more seriously," singer and bassist **Anthony Roman** told *NME*. "I just don't understand why it's not in the news any more, especially in the US. My friend is a social worker and was dealing with a lot of people affected by HIV. I was hanging around with him at the time and their stories really inspired the song.

"You don't get enough free music these days," Roman continued. "Giving away this CD is a great way to get introduced to new music. I get the feeling that people are reading too much about music, rather than listening to it."

"You don't get enough free music these days. Giving away this CD is a great way to get introduced to new music"
Radio 4's Anthony Roman

PHOTOGRAPHY: PIETER M VAN HATTEM

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Jack Osbourne admits painkiller problem

Jack Osbourne admitted himself into rehab because of his use of the painkiller OxyContin, he has said.

In his first interview since he checked himself into a Californian clinic earlier this year, the 17-year-old has revealed he was taking the painkiller and it became too much for him.

"I took myself out of the picture for a second and I looked around at every single person in the room, at who they were, how old they were and what they had going on in their lives," Osbourne told MTV of his time in rehab. "A lot of them were near 30, unemployed, living off their parents. There were heroin addicts, there were the world's biggest couch potatoes. And it was like, 'I don't want my life to be controlled by a drug.'"

Jack also revealed how he told his family. He added: "I was really loaded and I just sat on my mom's bed and I just said, 'I am going to go pack my bags, I'm ready to go, I need to go.'"

Blur star spaced out

SPACE TOURISM COMPANY ASKS ALEX JAMES IF HE WANTS TO BECOME A SPACE EXPLORER – BUT HE CAN'T AFFORD IT!

Blur bassist **Alex James** has been asked if he wants to become the UK's first space tourist by Space Adventures, the company planning the first ever privately-funded mission to the International Space Station.

A spokesperson for Blur told *NME* that Space Adventures made contact with James asking if he'd be interested in learning how to "become a space explorer", but there's one small problem – he'll have to find about £12million between now and 2005 to sample zero-gravity.

"I don't think he's going to be able to do it because of the cost," a source told *NME*. "But it's nice to be asked!"

James wouldn't be the first musician to think about exploring the final frontier. **'NSync**'s **Lance Bass** went through the training process at Star City in Russia to become a cosmonaut, but so far hasn't made it out of the hanger.

Even if James doesn't make it into orbit, his music already has. The spacecraft *Beagle 2* is currently en route to Mars and is scheduled to land on Christmas Day. A Blur song of the same name is being carried onboard and, when the craft lands, the track will be transmitted back to Earth, notifying mission control of the successful landing.

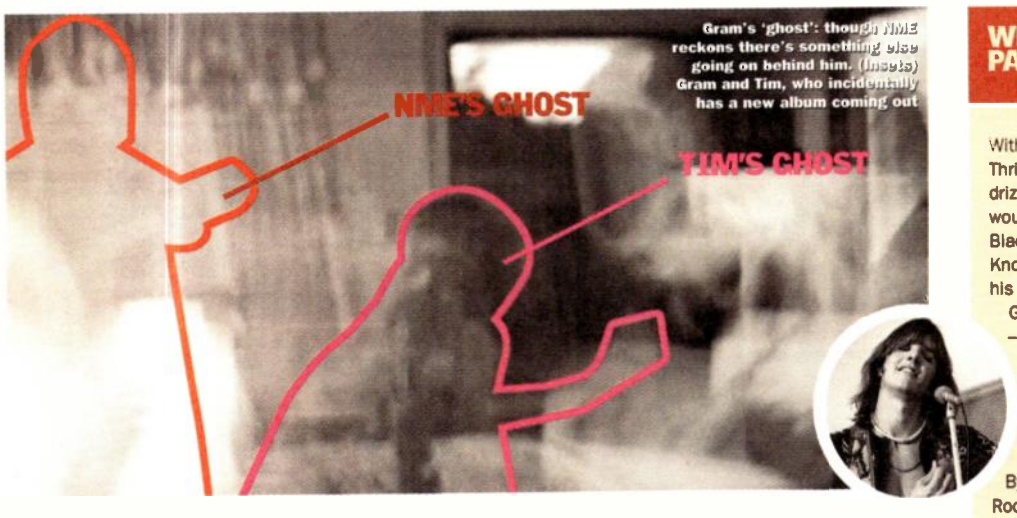
NME can also reveal that Alex James, who has in the past appeared on BBC astronomy show *The Sky At Night*, is to try his hand as a TV presenter. Alex will present *Life On Mars* on the Discovery Channel on July 27 at 8pm, talking about the *Beagle 2* landing.

"I don't think he's going to be able to do it because of the cost, but it's nice to be asked!" Blur spokesperson

In other, more worldly Blur news, the band released their new single 'Crazy Beat' on Monday (July 7).

Has Tim Burgess met the ghost of Gram Parsons?

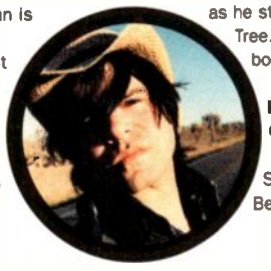
CHARLATANS FRONTMAN CLAIMS TO HAVE SEEN APPARITION OF COUNTRY-ROCK LEGEND


NME'S GHOST
TIM'S GHOST
Gram's 'ghost': though NME reckons there's something else going on behind him. (Insets) Gram and Tim, who incidentally has a new album coming out

PHOTOGRAPHY: MATRIX/PPN/KEVIN WESTENBERG/RETNA

Tim Burgess claims a supernatural apparition of country-rock legend **Gram Parsons** touched his debut solo album and even muscled in on a photoshoot for the sleeve. The shoot for 'I Believe' took place in room number eight of the Joshua Tree Inn, California – the very room in which Parsons died in 1973 – and **The Charlatans**' frontman is convinced that he was not alone.

"On one photograph you can make out an outline of a guy playing an acoustic guitar," Burgess told *NME*. "It's the only blurred photo in the package but in the background you can see this kind of heart and a guy playing a guitar – it's a bit freaky."



Even if the spirit of Gram isn't in Tim's picture, it will live on in a new film called *Grand Theft Parsons*.

Released in the autumn and directed by David Caffrey, the film features *Jackass* star **Johnny Knoxville** as Gram's road manager Phil Kaufman. Starting with Parsons' death, the plot follows Kaufman as he steals Gram's body and takes it to Joshua Tree. There, Kaufman attempts to burn the body to fulfill a pact he made with Parsons.

The soundtrack includes tracks by **Primal Scream**, **The Soundtrack Of Our Lives** and **Starsailor**.

Burgess releases 'I Believe' on September 8. His first solo single 'I Believe In The Spirit' is out on August 25.

WHO WAS GRAM PARSONS?

Without Gram Parsons The Thrills would never have left drizzly Dublin, Ryan Adams would still be churning out Black Flag covers and Johnny Knoxville wouldn't have got his proper acting break.

Gram invented country-rock – a mixture of country, soul and rock'n'roll – and released a string of classic albums with The International Submarine Band ('Safe At Home'), The Byrds ('Sweetheart Of The Rodeo') and The Flying Burrito Brothers ('The Gilded Palace Of Sin') in the late-'60s.

However, Gram's career was cut short on September 19, 1973 when, aged just 26, he overdosed on morphine and tequila at the Joshua Tree Inn in the California desert. His death took a bizarre twist when road manager Phil Kaufman stole Gram's body, took it back to the desert, doused it in petrol and burned it.

Nathaniel Cramp

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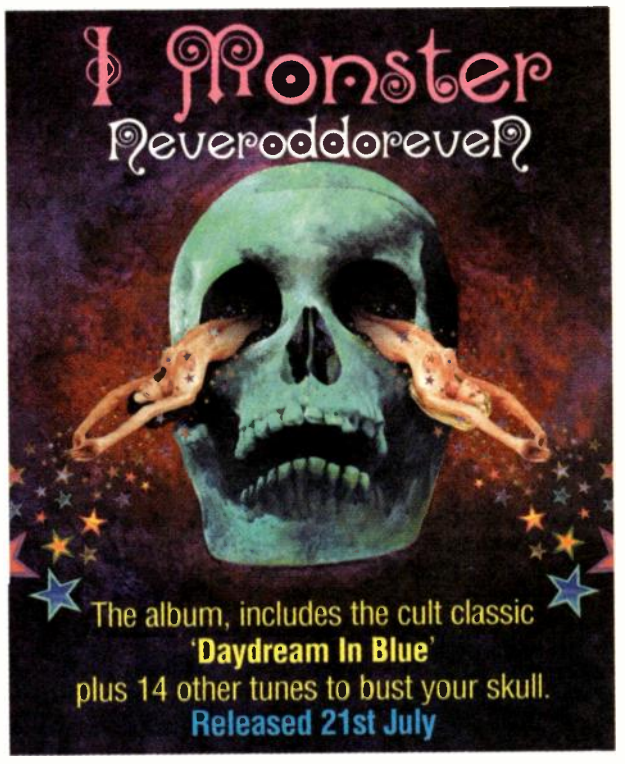

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Bumblebeez: the buzz builds

THE MAN DUBBED THE AUSTRALIAN NEPTUNES COLLABORATES WITH YEAH YEAH YEAHS, SUGABABES AND BRITNEY

Chris Colonna, production don and brains behind the Australian Neptunes – **Bumblebeez** – has spoken exclusively to *NME* about working with the **Yeah Yeah Yeahs**, **Sugababes** and being pursued by **Britney Spears** and her management team.

One-time New York art college attendee and current New South Wales pig farm resident Colonna (22) is one of the most sort after producers of 2003. His remix of the Yeah Yeah Yeahs' 'Bang' was *the* track of Australian fashion week.

"It wasn't an official collaboration. I grabbed their stuff 'cos I sort of hung out a bit with them in New York and in London 'cos we have the same management team," he told *NME*. "They're just really nice people, we muck around with stuff, then people find out and they get really excited about it and I get a bit scared!"

Colonna has also collaborated with **Peaches** ("but I think she's doing her new album herself now") and provided music for the next Sugababes LP.

"I've just been making beats and stuff for them," he said. "It's just sort of transferring of files to and fro. I'm going back over to the UK soon 'cos we're going to play some gigs in early September and I think we can sort a bit of stuff out."

And as for the interest from Britney, he's pretty chuffed but not really expecting anything to come of it. He added: "When I was in America a lot of the stuff got played to her through A&R and managers, so... I'm not sure. I'm sure she's probably heard some of it!"

Colonna's production work will appear under one name while his own work will appear under the name Bumblebeez. "It's like how The Neptunes differentiate between The Neptunes and NERD I suppose," he explains.

Bumblebeez release their debut EP 'White Printz' (Wichita) on August 11.

The 'Burn land Stones support slot

The 'Burn's performance at the recent Isle Of Wight Festival has landed them a high-profile support slot with The Rolling Stones.

Following in the footsteps of The White Stripes, The Strokes and Starsailor, the Blackburn group will play with Jagger and co at the Paris Olympia this Friday (July 11).

"It's going to be a pleasure to walk onstage to support The Rolling Stones," singer Daniel Davidson told *NME*. "They've been a massive influence on us – especially 'Exile On Main St' and 'Beggars Banquet' which were played constantly in our house when I was a kid. I'm going to make sure I get to sit down with Keith Richards for a Jack Daniel's after."

The offer came after The Stones' agent saw The 'Burn play live at the Isle of White Festival last month.

Hot rocks: the lads prepare to let Mick feel The 'Burn

WHAT'S ON THE NME STEREO?

Spiritualized
Amazing Grace LP (Sanctuary)
Free jazz, Jesus, glorious Spacemen 3-style garage – set to challenge the greatness of 'Ladies And Gentlemen...' and sure to be one of the albums of the year.

Statistics
Statistics EP (Jade Tree)
By day Denver Dalley is in Desaparecidos with Conor 'Bright Eyes' Oberst. But when Conor'n'Winona get all loved up, he retreats to make lovelorn New Order-style synth-rock.

Various
The Glamorous Life LP (burned CD)
Our friend in NYC Jonny Kaps burned us this compilation of loads of cool shit (DFA's remix of Le Tigre's 'Deceptacon', Daft Punk-a-like disco from VHS Or Beta, The Rogers Sisters, etc). Jonny Kaps – we salute you!

The Brunettes
Holding Hands, Feeding Ducks LP (Capitol/Lil' Chief Records)
Classic candy pop from Kiwi boy-girl five-piece. Part Beach Boys, part Supremes, part Serge Gainsbourg – totally cute.

The Hiss
Panic Movement LP (Loog)
Surrealist lyrics, epic tunes and 'Nam paranoia aplenty on the biggest rock debut of the year.

The Neptunes Present Busta Rhymes
Light Your Ass On Fire (Arista)
Title of the week, from The Neptunes' new collaboration album 'The Neptunes Present... The Clones'.

WHAT'S ON CARLOS FROM INTERPOL'S STEREO

Tatu
200 Km/h In The Wrong Lane (Interscope)
"This is brilliant. It's very lush and powerful and well-produced and dark and poppy all at the same time."

NEW BANDS IN BRIEF

Eastern Lane: bundles of fun

● Berwick-Upon-Tweed's **Eastern Lane** are the sound of The Strokes, Pixies and Smashing Pumpkins having a big bundle. You should go check them out supporting Atlanta's **The Hiss** at Brighton Freebutt (July 16), Cardiff Barfly (17) and London 100 Club (18). ● Californian popsters **Rooney** warm-up for their forthcoming US tour with **Travis** with a five-date jaunt around the UK. They play Manchester Roadhouse (July 24), Glasgow King Tuts (July 25), Middlesbrough Empire (26), Cardiff Barfly (28) and finish up at London 100 Club (29). Call the *NME* ticketline on 0870 1 663 663 for details. ● Barmy Mackems **The Futureheads** release their new single 'First Day' (Fantastic Plastic) on July 28. Produced by Gang Of Four's Andy Gill, it'll be available on seven-inch vinyl and CD single and backed by B-sides 'Balsch' and 'Piece Of Crap'. ● Good vibes two-piece **Mates Of State**'s new LP 'My Solo Project' is in the shops now. The band embark on a UK tour on July 29 at Brighton Freebutt and finish eight dates later at the London Camden Barfly on August 5. ● *NME* managed to get hold of the first UK copy of **Stellastarr***'s brilliant debut album this week. It'll get a full release on September 15 via Twenty-20 Recordings... ● Another band to look out for at Carling Weekend Reading and Leeds festivals are the **The Sun** whose ace 'Love' EP (B Unique) was released on Monday...

PHOTOGRAPHY: IAN JENNINGS/JENNY LEWIS/PIETER M VAN HATTEM

COSMIC ROUGH RIDERS
"melody-addicted & perfect 7/10" NME
including the hit single 'because you'
TOO CLOSE TO SEE FAR
MEASURED RECORDS
new album out now 14 new songs available in 2 formats
COSMIC ROUGH RIDERS are performing in-store
july wed 9th london fopp covent garden 5pm
fri 11th edinburgh coda 1pm ~ glasgow fopp 5pm
mon 14 virgin ayr 12pm ~ carlisle 4.45pm
tue 15 virgin dundee 12.30pm ~ aberdeen union st 5pm
wed 16 virgin stirling 12.30pm ~ perth 5pm
thu 17 virgin falkirk 12.30pm ~ glasgow buchanan st 5.30pm
fri 18 virgin dunfermline 12.30pm ~ edinburgh princes st 5pm
see press & **cosmicroughriders.com** for details

richard john thompson
HIDDEN DAYLIGHT

New Album
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inspiral carpets

come back tomorrow
NEW SINGLE OUT JULY 14th
CD / 7"
CD features previously unreleased tracks 'Misbeliever', 'Breath to Sorrow' and the 'Come Back Tomorrow' video - 7" vinyl features 'This is how it feels' LIVE FROM GMEX and previously unreleased track 'Misbeliever'
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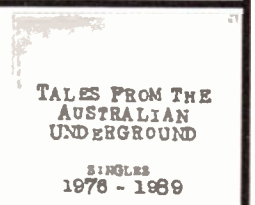
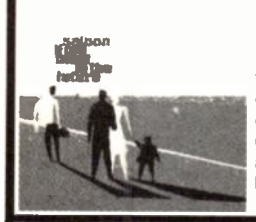
NEW RELEASES FROM CARGO DISTRIBUTION

MELT BANANA – CELLSCAPE
A-ZAP
Japan's Melt Banana are in a league of their own, they blend hardcore punk rock and avant garde pop with glorious abandon. This is by far their best album yet! Look out for a full UK tour in October! Out now on LP and CD

BLUEBIRD – FALLING BACK TO EARTH EP
SWEET NOTHING
New 6 song mini from LA's Bluebird, the title track is from their "Hot Blood" album, there's a track from their ambient "Black Presence" album, and four more exclusive tracks of psychedelically enhanced rock, with punk attitude!! CD only.

V/A - TALES FROM THE AUSTRALIAN UNDERGROUND
FEEL PRESENTS
A excellent Compilation of 45 tracks released as singles in Australia circa 1976 – 1989, a great sample of the melting pot of talent in Australia at that time, features Radio Birdman, The Saints, Scientists, Died Pretty, Triffids, The Birthday Party, and much much more. Out now on 2CD only.



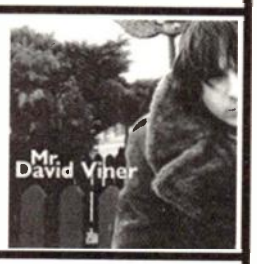


SALOON - If We Meet In The Future Track And Field
If summer is finally here then this is the perfect soundtrack... an album of gorgeous, heat-hazed langour that calls to mind the pastoral tones and unhurried ebb and flow of Talk Talk after they went bonkers." - (8/10) NME. Out now on LP and CD

OXBOW – AN EVIL HEAT
NEUROT
Get ready, San Franciscan noise mongers and good time givers Oxbow are coming to the UK..13.Jul Cardiff, 14.Jul Nottingham, 15 Jul Cork, 16.Jul Limerick, 17.Jul Dublin, 18.Jul Birmingham, 19.Jul Bristol, 20.Jul London. An Evil Heat out now on CD only!

THE HIGH STRUNG – THESE ARE THE GOOD TIMES TEE PEE
Great LP of Motor City fuelled rock and roll tempered with 60's jangle ala the Nuggets boxset and the Beatles. Recorded and produced at Ghetto Recorders with Jim Diamond (Dirtbombs etc..) Formerly from Detroit, now based in New York and touring here soon! Out now on CD only.

DAVID VINER - S/T DIM MAK
Debut album from the UK's newest bluesman, recorded partly in Detroit with help from close allies the Soledad Brothers and the Von Bondies! The spirit of Mississippi John Hurt and Skip James is evident here. Out now on LP and CD "Viner might yet wake up one morning and find himself a star" 8/10 NME



DIVE DIVE - GOOD SHOW / SWEDISH SONG
IDLE RECORDS
Stunning debut single from Oxford four-piece mashing the lines between Ash, Hundred Reasons and Fugazi. Three tracks of complete musical over-indulgence.
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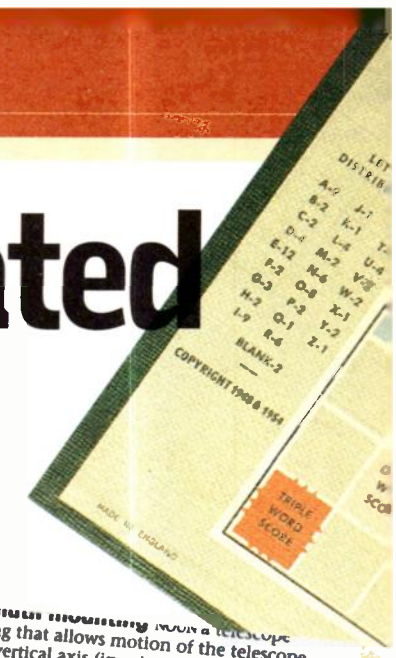
Dictionary updated to include NME rock lingo



WE ARE CREDITED WITH COINING NEW PHRASES AS COLLINS OFFICIALLY RECOGNISES MUSIC TERMINOLOGY

We've always known that *NME* was the greatest weekly music read in the world – but we've now discovered that we're officially shaping the English language too.

Words like 'emo', 'electroclash', 'nu-metal', 'post-rock' and 'alt.country' have been taken straight from the pages of *NME* and added to the updated *Collins English Dictionary*.

"We aim to cover as broad a spectrum of language as we possibly can," editor in chief Jeremy Butterworth told *NME*. "*NME*'s journalistic style is representative of a certain genre and we hope that it will help us pick up on words that we might otherwise miss out on."

Collins employs readers to scan *NME* and *NME.COM* for new words. Some 325 words or phrases were discovered and they were then added to a massive database, the Bank Of English, that Collins keep before whittling down to the number that are added to the dictionary.

"We have to corroborate them with other sources," said Butterworth. "In every newspaper, you'll find words that are the invention of a particular journalist. Some of our editors sit and read *NME*. And they say, 'That looks interesting, I think I'll keep a note of that', then we can go back to it in three months or six months and check it with other sources."

One word that didn't make the cut, however, was 'ballsachingly'. "I can't remember the citation, and it's not a specifically musical term, but it does come from *NME*. It just wasn't suitable!" he said.

Meanwhile, Butterworth was not concerned that some of the words he's chosen are very much of their time and will fade as tastes and bands change.

"It's a snapshot," he said. "We take the view that we show the reality of language and if that will have changed by next year – so be it. Some of the words will have gone out of fashion but most of them tend to survive."

"NME's journalistic style is representative of a certain genre and can help us pick up on words we might otherwise miss out on"
Collins editor

mounting that allows motion of the telescope about a vertical axis (in azimuth) and a horizontal axis (in altitude).

alt.country (ɔ:lt) NOUN a genre of country music originating in the 1990s and influenced by both early country music and contemporary rock music. ▸HISTORY C20: from ALT(ERNATIVE) + COUNTRY

Altdorf (*German* 'altdɔrf) NOUN a town in central Switzerland, capital of Uri canton: setting of the William Tell legend. Pop.: 8150 (1990).

orthicon tube

emo ('i:məʊ) NOUN a a type of music combining traditional hard rock with personal and emotional lyrics. b (*as modifier*): *emo bands*. ▸HISTORY C20: short for *emotional rock*

emollient (ɪ'mɒljənt) ADJECTIVE 1 softening or soothing, esp to the skin. 2 helping to avoid confrontation; calming. ◆ NOUN 3 any preparati

consisting of many units or parts: *a numerous collection*.

(ɪˌlektrəʊkrəʊmə'tɒgrəfi) NOUN chromatography effected by the influence of an applied electric field. ▸ɪˌlectrochro'matic ADJECTIVE

electroclash (ɪˌlektrəʊ'klæʃ) NOUN a a type of electronic music, originating in the first decade of the 21st century, that combines modern techno with synthesizer music characteristic of the 1980s (*as modifier*): *the electroclash scene*.

electroconvulsive therapy (ɪˌlektrəʊkən'vʌlsɪv) NOUN *Med* the treatment of certain psychotic conditions by passing an ele

MAKE YOUR OWN SLANG PART OF THE QUEEN'S ENGLISH

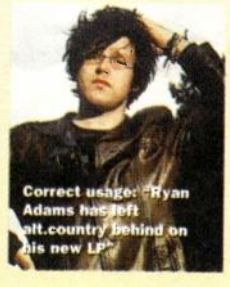
NME's contribution to the English language doesn't stop here. Collins want *NME* readers to make their own punt at immortality by suggesting words or phrases they use that they feel could make it into the dictionary. All you have to do is send in your suggestions, with a definition, to *inventthelanguage@nme.com*.

Your words will be held up to scrutiny like all the other new entries and the ones that turn out to be the real deal will make it into the next edition of the dictionary.

DICTIONARY CORNER

So NME's invented a load of new words. Here are the official explanations of what they actually mean...

ALT.COUNTRY
NOUN: A genre of country music originating in the 1990s and influenced by both early country music and contemporary rock music. HISTORY C20: from ALT(ERNATIVE) + COUNTRY


Correct usage: "Ryan Adams has left alt.country behind on his new LP"

ELECTROCLASH
NOUN: A type of electronic music, originating in the first decade of the 21st century, that combines modern techno with synthesizer music characteristic of the 1980s. b (as modifier): the electroclash scene

Correct usage: "Peaches' dirty disco is typical electroclash nonsense"

EMO
NOUN: A type of music combining traditional hard rock with personal and emotional lyrics. b (as modifier): emo bands. HISTORY C20: short for emotional rock

Correct usage: "Emo stalwarts Jimmy Eat World really are an exciting bunch"

NU-METAL
NOUN: A type of rock music popular from the late-1990s, featuring much of the sound typical of heavy metal but also influenced by rap and hip-hop. b (as modifier): a nu-metal band. HISTORY C20: from NU-, a form of NEW + (HEAVY) METAL

Correct usage: "Limp Bizkit's new album is a load of nu-metal toss on toast"

POST-ROCK
NOUN: A type of music that often varies from traditional rock in form and instrumentation. ADJECTIVE: of or relating to this type of music

Correct usage: "We've nae got pish-all in common with all this post-rock shite, ya bas!"

PHOTOGRAPHY: HAMISH BROWN/SIMON CLEMENGER/PHIL KNOTT/DAVID TITLOW/DAVID TONGE/IPN

Study NME for your English A-level

ONE OF OUR ARTICLES SET TO APPEAR IN ENGLISH LANGUAGE SET TEXTS

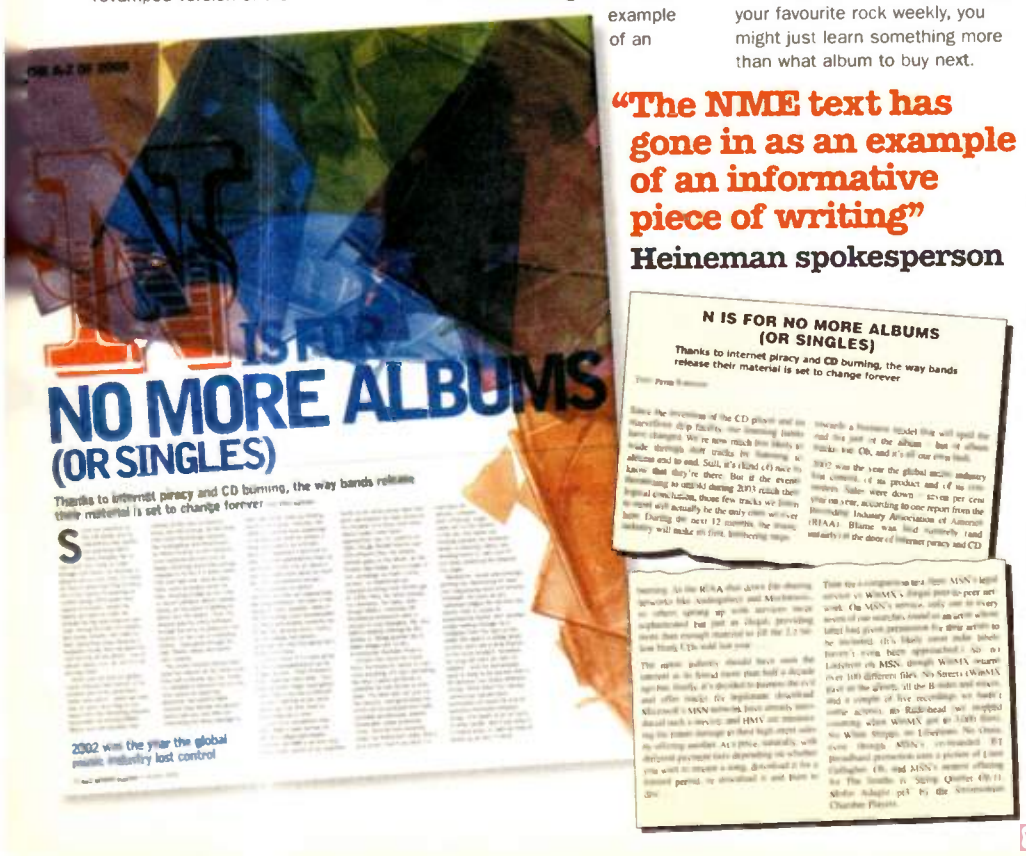
NME is about to become an academic text studied at school. If you are going to take AS English Language with the AQA Board next year, you will be studying *NME*. An article by *NME* journo **Peter Robinson** – 'N Is for No More Albums' from this year's new year issue dated January 4 – will appear in Heineman Educational's revamped version of their English text book.

"As part of the AS English Language exam candidates have to write two original pieces with a commentary analysing what they have written," Heineman spokesperson Lionel Bolton told *NME*. "They have to include two sorts of writing from four categories, of which one of the categories is writing to inform. The *NME* text has gone in as an example of an informative piece of writing."

Peter's piece was chosen because "the features you've got in this article are those that we'd want the students to comment on. Technical language, jargon, band names and so on are the types of features candidates would have to look at. It's fresh, it's interesting, it's something they really enjoy," Bolton added.

So while you're flicking through your favourite rock weekly, you might just learn something more than what album to buy next.

"The NME text has gone in as an example of an informative piece of writing"
Heineman spokesperson


N IS FOR
NO MORE ALBUMS
(OR SINGLES)
Thanks to internet piracy and CD burning, the way bands release their material is set to change forever
2002 was the year the global music industry lost control

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Blur - Crazy Beat
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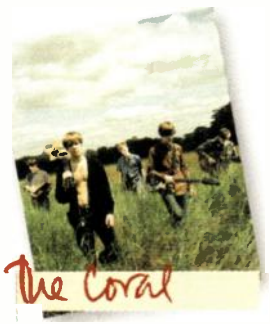
NME MOST WANTED portrait heaven

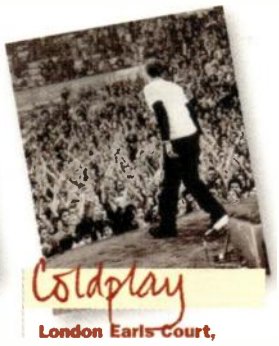
YOU VOTED FOR YOUR FAVOURITE BAND PICS ON NME.COM – THESE ARE THE WINNERS, TO BE FOUND IN THE CENTRE PAGES OF THIS VERY ISSUE!

Oxford, April 10, 2003
Photographer:
Jason Evans
Marc Jones, *NME* Associate Art Editor: "When the shots initially came through, the band hadn't approved them so they'd put big red crosses through everything to stop us using them. We looked at the shots and they looked really great like that, so when the band finally did approve them we put crosses on them anyway. Previous Radiohead shoots had been very arty and abstract, but this one was quite straight, so we thought we'd make it more graphic. It seemed like quite a perverse, Radiohead thing to do."

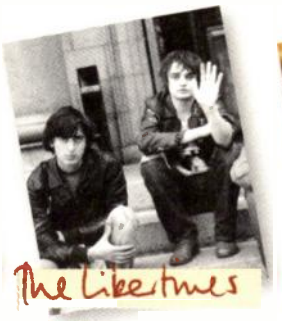


Wirral, June 9, 2003
Photographer:
David Ellis
David Ellis: "We scouted for a location the previous day because the band wanted to be photographed in a field. That's the thing about The Coral and James Skelly in particular – they're quite specific and seem to know what they want and I always enjoy working with bands like that. James was quite keen to see the test Polaroids so he's obviously quite image-conscious, although I don't think going topless was part of that because it was about 80 degrees when that shot was taken."

Los Angeles Argyle Hotel, May 31, 2003
Photographer:
Hamish Brown
Hamish Brown: "Contrary to what was reported at the time, I didn't have to get them pissed to get them into the swimming pool, they did so out of their own free will. They're known to be a little moody and stand-offish, but I've shot them a few times before and there was a mutual trust between us that meant they were open to all possibilities. The idea was to do something different from the usual 'band-against-a-wall' cover shot that you see all the time and I suggested the swimming pool to them."

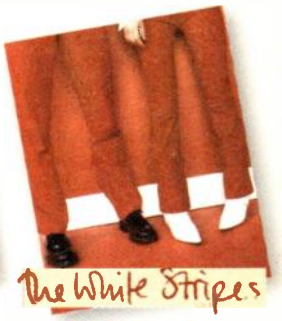


London Earls Court, April 16, 2003
Photographer:
Kevin Westenberg
Kevin Westenberg: "It was pretty rare that they turned the lights on the audience – they started to do it at the end of the European tour. They did it just at the opportune moment because everyone put their hands up and Chris ran to the front of the stage. That moment sums up the gigs because it shows you how fantastic Coldplay fans are at the moment. It's a photographer's wet dream, that moment. It doesn't happen often."



Aberdeen, September 4, 2002
Photographer:
Roger Sargent
Roger Sargent: "When you can actually get them all in one place they're a joy to work with – more so than any other band I've ever encountered. This was taken during their first big UK tour. The good ship Albion had just set sail and everyone was feeling very optimistic. Pete and Carl lead from the front and there's a kind of unspoken competition between them over who gets centre-stage. I don't think I could ever get tired of shooting them. I would happily work with them every day for the rest of my life, even though it might end up killing me."

London Kentish Town Forum, June 7, 2003
Photographer:
Andy Willsher
Andy Willsher: "When you're taking a picture of Karen O onstage, you need to concentrate a lot and remain completely alert because she moves around so much. The rest is just down to luck. It was fortunate that I managed to get her with both eyes open and her whole body in shot. With Karen, you probably only get about three or four good shots in a whole film – the rest are usually just blurred and unusable. But when it comes off, it more often than not looks great because she is so stylish and iconic."



London Holborn Studios, February 5, 2003
Photographer:
Dean Chalkley
Dean Chalkley: "Graphically speaking it's interesting – the linear quality of their legs struck me at the time and I thought that would come across well in the shot. It's quite reflective of how iconic and instantly recognisable Meg and Jack have become – you can't even see their faces but you know instinctively that it is them. At the time, it was only taken as an aside before we started doing the second part of the shoot, but it turned out to be quite effective in its own right. Sometimes less is more and that's an excellent example."

Glasto: it's all gone topsy-turvy

After a long weekend spent at **Glastonbury** indulging in everything that makes rock'n'roll great, even your trusty *NME* can make mistakes.

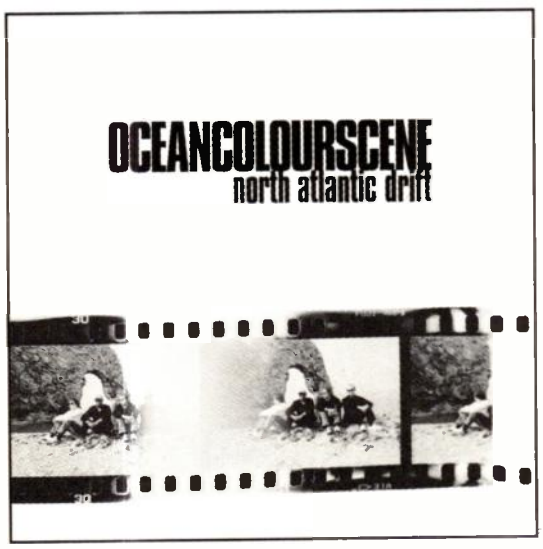
As some of our hawk-eyed readers have pointed out, last week's aerial poster of Glasto was a reverse image, meaning that the picture was an exact mirror of the actual site. So basically, if you've got extremely powerful eyesight and you can pick yourself out in the crowds, the writing on your T-shirt will be backwards.

In a vain attempt to shift the blame elsewhere, please accept one of the following excuses:
1. The poster was in fact an aerial shot of Glastonbury in a parallel universe, where punters prayed for rain, drugs were sold legally around the site and Suede were the band of the weekend.
2. You now own an extremely desirable piece of Glastonbury history – the only reverse poster of the site EVER published. Sell it on eBay for shitloads and pay for next year's ticket.
3. We're very, very sorry – we got really pissed over the weekend, woke up on Monday face-down on our computers with no idea of how we got back from the festival, and were lucky to actually recognise where the photo was taken at all. Sorry.

So now the hangovers have worn off, we're going to make it up to you. *NME.COM* can offer you exclusive and free Glastonbury downloads as a token of our apology. Log on to the website you will be able to access a wallpaper and screensaver, transforming your computer into a digital recreation of the best Glastonbury ever.

We would also like to express our deepest apologies to all those who spent hours scouring the photo trying to locate their tent and wondering why it had been replaced by the Other Stage.

PHOTOGRAPHY: ANDY WILLSHER



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PLUS ONES FAQ SPECIAL

Q. If I were to go into a Brighton vegetarian restaurant last Monday, which of course is now impossible without a time machine like the one in that film I saw, who would I spot? A. **Paul McCartney** (of **THE BEATLES**!!!) and lady wife **Heather Mills**... ● Q. **Grandaddy**, **Clint Boon Off The Inspiral Carpets** and **Pete Wylie** all have what in common? A. They all went to see **The Polyphonic Spree** on the opening night of their tour the other week. Also, **Jason** from Grandaddy did a nice little head wobble when afterwards the DJ played 'Where Is My Mind?' by the **Pixies**... ● Q. According to *NME* reader Ruth from Liverpool, what did Pete Wylie shout into his phone as he left the toilets? A. "I WAS URINATING!"... ● Q. What sort of red-hot *NME*-endorsed celebrities could I expect to see if I turned up at the very mighty **To Hell With Poverty** club? A. You could expect to see **Interpol**, **Kings Of Leon**, **The Warlocks** and **British Sea Power**, which is a pretty impressive role call, is it not?... ● Q. When *NME* readers go to London "on holiday", who do they spot? A. Good question. Fortunately, we have the answer. They spot **Jarvis Cocker** at The Verge in Camden, watching a noisy German band by the name of **Cobra Killer**. They spot "the tall, scary part" of **Blazin' Squad** in HMV. And they spot Kings Of Leon at Trash, dancing to their own song as all pop stars must at some point do... ● Q. Are any members of New York rock combos the subject of yet-to-be-denied rumours about an unpleasant penile growth gained from "sleeping with half of lower Manhattan"? A. Yes, that is the case. We cannot name the person in question for obvious reasons, but we have cancelled our plans for sexual intercourse... ● Q. A few weeks ago, you mentioned that **Ferdy from *This Life*** had been spotted on Hampstead Heath with an inflatable hammer. Did you ever follow up this interesting and relevant news item? A. No we did not. Not until this week, that is, when an email arrived from 'Jim' in Dorset. "**Egg** (**Andrew Lincoln** off *This Life* and *Teachers*) opened our village fête. He arrived late, fumbled through a short but amusing speech then mingled with the locals. He watched as his pal had a go on the penalty shootout, and when I left he was focused intently on the lawn skittles." Q. What was Egg doing opening a village fête? A. Back to 'Jim': "Fuck knows! I'm trying to find out"... ● Q. Was ***The Bill*'s DC Rod Skase** (aka **Iain Fletcher**) spotted in the Level 1 bar before Interpol at Shepherds Bush Empire on Tuesday June 24? A. Yes... ● Q. Do **Westlife** like **The Coral**? A. Well, one reader did spot "the blond ugly one with the big forehead" (maybe Kian?) at a recent Coral show. "I saw him when **The Thrills** were on, and they're all Irish aren't they? They're probably cousins or something. He looked very smart in his black jumper and chinos, which is another reason why I think it's gotta be him"... ● Q. Heard anything about **Wayne Coyne**? A. YES! He went to see New Zealanders **The Brunettes** at a venue in London. He seemed to enjoy it. Will that do? Q. Watch it, I ask the questions. A. Sorry... ● Q. Anything else? A. Yes. **Dogs Die In Hot Cars** seem very popular with **Steve Lamacq**, **Edith Bowman** and (argh!) **Zane Lowe**, all of whom turned up at the band's recent Dublin Castle show... ● Q. Where's the advert gone from the bottom of this page? A. Ah, that. Until two weeks ago, that ad was part of the furniture here at the *NME* gossip page. Since February, below this very column, we've played host to black and white ads placed by **Jason Mraz**, whose debut album 'Waiting For My Rocket To Come' "has found favour with critics and public alike". And now, like a ghost in a night where ghosts are not welcome, the advertisement has gone. Farewell, Jason Mraz advert. We'll miss you...

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popstars the rivals
Hmmm...
popstars the rivals
Hmmm...
Later that day...
popstars the rivals
La la la unbreak my heart... La la
popstars the rivals
Bloody hell lad! You've made me cry etc and I invented the microwave! You're coming to London!
To be continued...
NB: The same thing happened for Bing as well

YOUR DEFINITIVE GUIDE TO... SOME PICTURES WE HAD LEFT OVER FROM GLASTONBURY

VERBAL ABUSE

"Heroin was definitely leading us by the hand into the shitter, that's for sure"
Perry Farrell has a wonderful way with words

"I've bet thousands of quid on my Sky Interactive betting"
Nicky Wire. Hey, why not plug the freephone installation number as well, Wiro?

"What were you expecting? A comedy white bloke rapping?"
Yes, Keith Flint! That's just what we expected! Oh, and a tune or two

"I think white dudes have naturally big balls. And I have a lot of balls"
Stop it, Mr Har Mar

"Touring sucks. You're like a robot when you're playing, and by the third gig there's not much passion to it"
Nick from The Coral has an unusual sales patter

"I know boys back home who are depressed, lonely and lost"
Principally because they have the misfortune to know Kelly Jones, Kelly Jones?

"Gin is my least favourite drink"
Quite right, Karen O: it's shit

NME'S SUPERBUFF HOTTIE OF THE WEEK
This week: SHAUN RYDER
OMG! Wot a f-in fit bod us n all r m8s fink he iz da buffest LOL!! :) we wanna b wiv shaun 4eva!!!

PHOTOGRAPHY: ALPHA/ALEX McGUIRE/PEROUINC.COM/LFI

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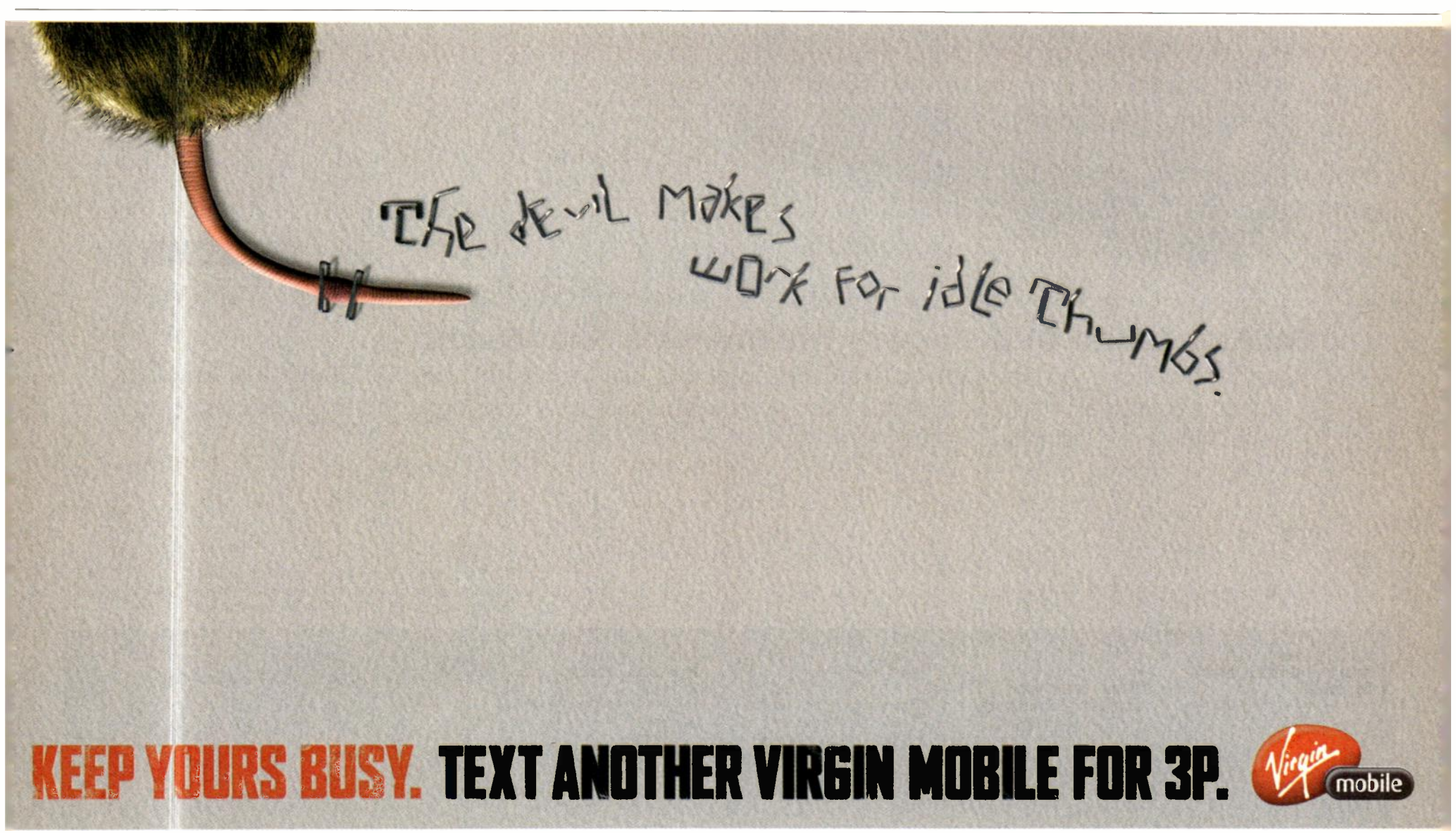

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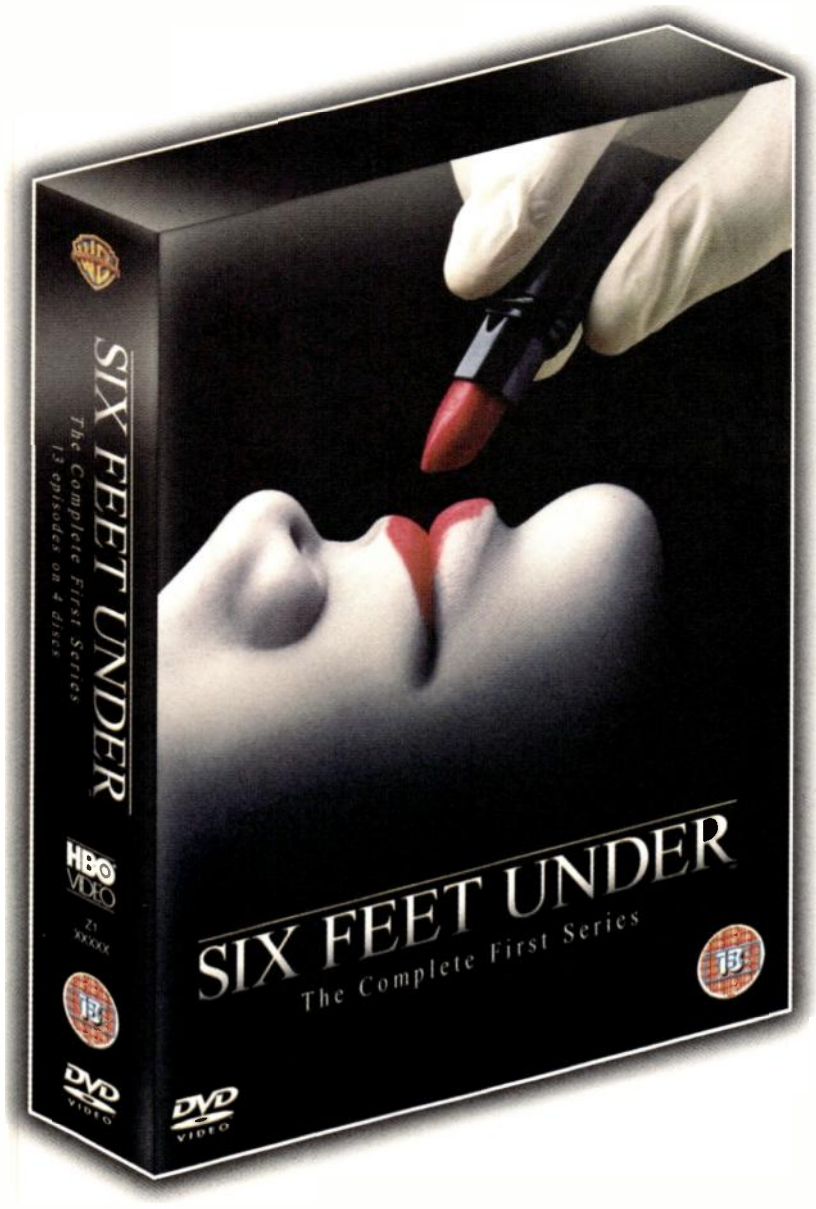

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BURN IT!

THE DATSUNS

GUITARIST PHIL DATSUN CHOOSES THE TRACKS THAT MAKE HIM LEAP AROUND IN FRONT OF THE MIRROR WITH A TENNIS RACKET

TEXT: TIM JONZE

1 REDD KROSS
Jimmy's Fantasy

"This is a huge song that grabs pop music by the balls and turns it up to 11. It's a great way to start a CD because once you hear it you're ready to rock. Plus, it mentions guitar FX in the lyrics. Enough said."
www.reddkross.com

2 SWEET
Hellraiser

"This is a super-rockin' track that proves Sweet were more than just a teenybopper band. Dolf has a glam rock video with them playing this live and it shows they could really play. We'd love to do a cover of this song."
www.thesweet.com

3 CHEAP TRICK
Auf Wiederseh'n

"This is an awesome song and has an abundance of great riffs and hooks. We saw them play in London last year and they just hit you with classic after classic. The masters of rock and pop."
www.cheaptrick.com

4 BRENDAN BENSON
Tiny Spark

"The entire 'Lapalco' album is brilliant. When we were recording our record last year we used to put it on every morning while we had breakfast. He's the master of the pop song."
www.brendanbenson.com

5 DEEP PURPLE
Burn

"The riff alone is enough to make its inclusion worthy. But combine it with a classical interlude, some incredibly high-pitched singing and crazy lyrics and you have an all-time indulgent Deep Purple classic!"
www.thehighwaystar.com

6 LED ZEPPELIN
In My Time Of Dying

"We like this because it's 11 minutes of gut-wrenching soul and heavy rock'n'roll. It's also got a slide guitar workout of epic proportions and blows us away every time."
www.led-zeppelin.com

7 BLONDIE
Dreaming

"The chords and the melody are pure pop but Clem Burke, the drummer, plays the song like his life depends on it. Being able to deliver pop hooks in a super-rockin' style is a big part of what The Datsuns are about."
www.blondie.net

8 JOAN JETT
Bad Reputation

"This has got a great attitude about it. In the video Joan tries to get her band signed, but no record companies are interested so she forms her own record company instead. That's exactly what The Datsuns did!"
www.joanjett.com

9 T.REX
Thunderwing

"It was only a B-side but it's a great catchy song. We think it's a perfect example of the songwriting and pop production formula that Marc Bolan and Tony Visconti created and perfected."
http://easyweb.easynet.co.uk/~rthomas/rexdal/mystic.html

10 THE ROLLING STONES
Moonlight Mile

"This is the last song on 'Sticky Fingers' and we agree that it's a perfect way to end a record. Apparently they did it entirely without Keith. We guess he was probably nodding off somewhere."
www.rollingstones.com

NME.COM/SPECIALS DISCUSS YOUR ULTIMATE COMPILATIONS ON THE MESSAGEBOARD

BLING BLING

NME's top ten ringtones

1 (1) **7 Nation Army**
The White Stripes
(110224)

2 (–) **Crazy Beat**
Blur
(111083)

3 (4) **Low**
Foo Fighters
(110857)

4 (3) **Big Sur**
The Thrills
(110525)

5 (2) **There There**
Radiohead
(110511)

6 (–) **Fight Test**
The Flaming Lips
(111084)

7 (6) **Go With The Flow**
Queens Of The Stone Age (109706)

8 (–) **God Put A Smile Upon Your Face**
Coldplay (111002)

9 (10) **I Want To Save You**
Something Corporate
(110858)

10 (–) **Growing On Me**
The Darkness
(111003)

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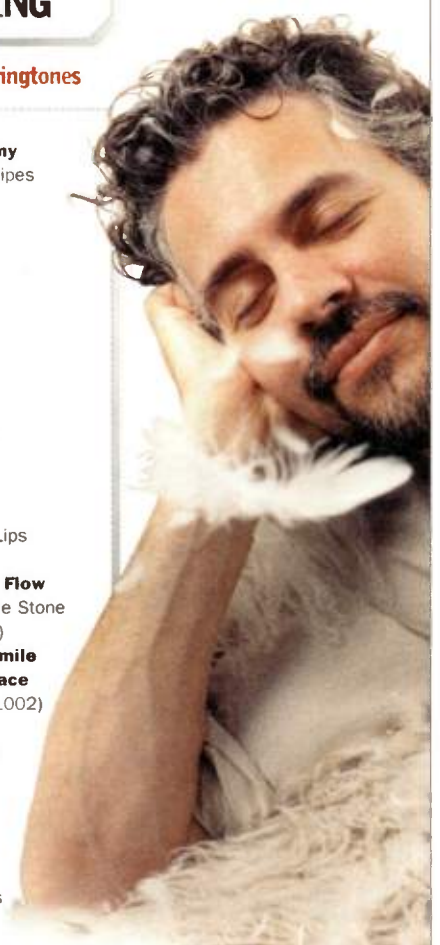

Wayne Coyne: pleased as punch that 'Fight Test' is in our chart

PHOTOGRAPHY: JAMIE BEEDEN/SAM JONES/SIMON CLEMENGER

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NME.COM – KINGS OF DOTCOM

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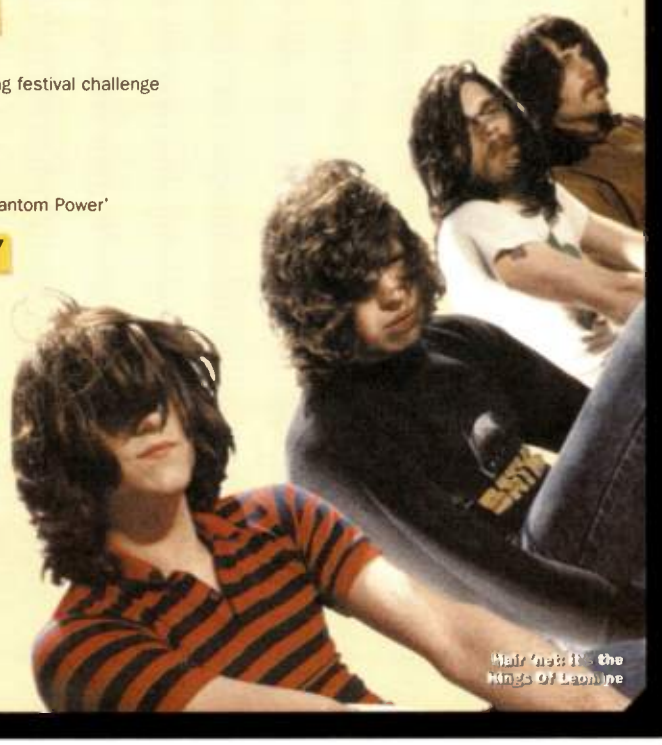

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White Wedding

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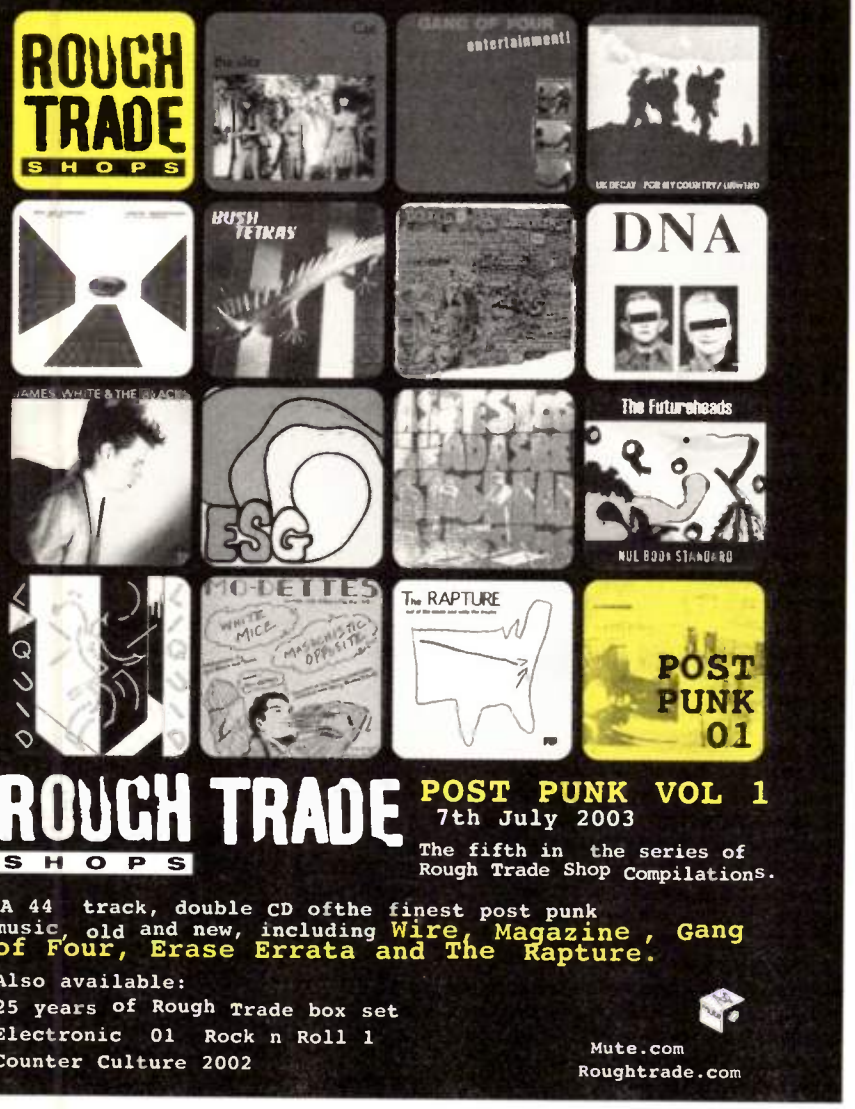

ROUGH TRADE SHOPS

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THIS IS EXTREMO

The new noise that's scaring pop-punk pantywaists the world over

Nu-metal has eaten itself. Fred Durst is talking about releasing an LP called 'Panty Sniffer', and the new LPs from Linkin Park, Korn and Papa Roach are all rubbish. Emo's agenda turned out to be as wet as the tissues stuffed in the fans' pockets. Pop-punk is all about wusses like Good Charlotte and Sum 41 shifting units to tweenies.

So bail to extremo, the most exciting new music in the world. A shedload of new bands from the new guitar underground who're about to overthrow nu-metal's soggy-pented carcass. These bands meld old-school punk guitars with lyrics influenced by Morrissey and Robert Smith of The Cure – brilliant bands like Thursday, My Chemical Romance, Taking Back Sunday, Glassjaw and Finch.

By way of introduction, here we present two of the best extremo bands in the world from either side of the Atlantic – SoCal's Thrice and South Wales' Funeral For A Friend.

THRICE

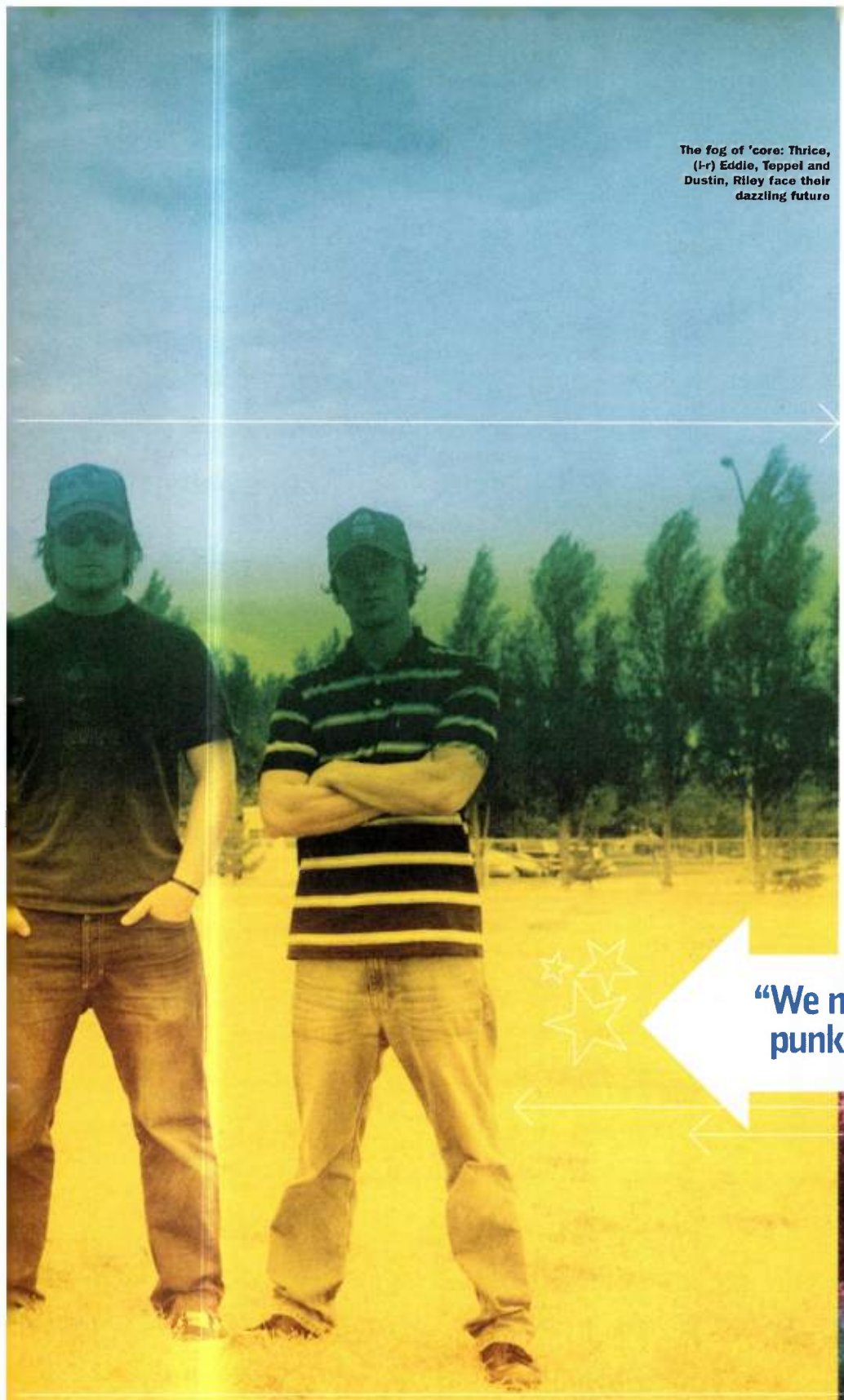
SOFT-HEARTED SOCAL HARDCORE PUNKS

Text: Andy Capper Photography: Ellis Parrinder

When *NME* heard that there was a melodic hardcore punk band called Thrice from Southern California who had just signed a big record deal, we immediately feared the worst.

Over the last five years or so, there have been incalculable numbers of really terrible, cheeseball Blink-182-style bands (see New Found Glory, Good Charlotte) from SoCal. Bands who only exist to excite impressionable 15-year-old girls and their spotty, slightly older boyfriends who drive them to the concerts in the vain hope that

"A lo
day



The fog of 'core: Thrice, (l-r) Eddie, Teppei and Dustin, Riley face their dazzling future

FUNERAL FOR A FRIEND

ELTON-INFLUENCED SOUTH WALES SCREAMERS

Text: Hardeep Phull Photography: Ed Miles

You can't swing a badge-pocked rucksack around Britain these days without hitting a set of new extremo wannabes. Thank fuck, then, for Funeral For A Friend who, after barely a year together and just two single releases, have sold out shows up and down the land and gatecrashed the playlists of Zane Lowe, Jo Whiley, Zoë Ball and more. New single 'Juneau' should repeat the trick – throat-blistering vocals, finger-serrating guitars and choruses that make Finch and The Used look like lightweights.

We caught up with singer Matt Davies to find out the top five things you need to know about them...

PAUL MCCARTNEY IS STALKING THEM

"I was taking a break from recording," gulps Matt, "and during my walks round London I saw Paul McCartney just wandering along on his own. It seemed a bit odd, but I swear it was him. No-one believed me, but the next day I saw him again. Now we're convinced that Paul McCartney is stalking our studio. He probably wants to nick a few riffs for his next record."

THEIR STUDIO IS HAUNTED

"The first thing was when I was listening to the stereo and the volume turned itself down twice," explains a spooked Matt. "That really freaked me out but since then, there's been more stuff, like puddles of water appearing in the bathroom when no-one's used it. The owners say that it is haunted – it could be a wind-up, of course, but we're gullible Welshmen so it's working."

THEIR NAME ISN'T LIFTED FROM AN ELTON JOHN SONG

"I'm gonna be straight-up and admit that we lied to the media about where we took our name just to see what people would say," giggles Matt. "But Elton's influence on hardcore is bigger than you'd think – we're not averse to a few of his songs and *(extremo also-rans)* BoySetsFire do a great cover of 'Rocket Man'."

THEY THINK GOOD CHARLOTTE SUCK

"I would never classify them as punk. It's so watered-down but, without wanting to sound hypocritical, it's what the mainstream laps up. It's very commercial, easily marketable and lacks any substance as far as I'm concerned."

ON THE UK VS USA DEBATE...

"A lot of American bands that are knocking around these days have gone a bit wussy, to be honest. They're considered to be emo but it's all a bit teen-angst really."

Funeral For A Friend are Ryan Richards (drums), Kris Roberts (guitars), Gareth Davies (bass), Darren Smith (guitars) and Matt Davies (vocals). 'Juneau' is released July 28 on Infectious.

NME.COM/AUDIO HEAR FUNERAL FOR A FRIEND'S 'GETAWAY PLAN' EXCLUSIVELY ONLINE NOW

"We not into it for the girls – we're there for the love of punk rock" Thrice's Dustin Kensrue

Pockets of resistance: FFAF, (l-r) Matt, Ryan, Darren, Gareth and Kris, prove their grass roots credentials

"...of American bands that are knocking around these have gone a bit wussy" Funeral For A Friend's Matt Davies

one day they'll get some action on the drive home.

But wait! When we listened to the new Thrice record 'The Artist In The Ambulance' we were totally blown away. Firstly, there isn't a single song about a 'girlfriends' or 'being naked' or 'wieners', instead there's just a collection of hard-edged pop hardcore with killer hooks and some great 'from the heart' singing. The lyrics are even quite meaningful and touching as well – like The Smiths if they were born in Orange County and grew up on Black Flag and Slayer.

We caught up with singer Dustin Kensrue and drummer Riley Breckenridge in Salt Lake City where the band were on the Warped Tour.

THEY THINK POP-PUNK SUCKS

Dustin: "I never got into shit like The Offspring. The dumbest song is that dumb gangster one – 'Pretty Fly (For A White Guy)' – that's SO BAD. Dude, The Offspring are like something like Smash Mouth or something. Fucking terrible. That's not what we're about at all."

THEIR MENTOR WAS IN ONE OF THE BEST PUNK BANDS OF ALL TIME

Possibly the greatest band in the mid-'80s Californian hardcore punk scene were mohican-wearing, Reagan-bothering lunatics Final Conflict. Their singer Ron Martinez gave the fledgling Thrice their first gig and even put their debut 'First Impressions' CD out.

Dustin: "I went to Ron's record shop and that had a punk and hardcore section. I grabbed a *(late-'80s goofball punk band)* Screeching Weasel CD and it changed my life. We got to know each other and everything just blossomed from there."

THEY GIVE MONEY TO CHARIDEEEE

Dustin: "We donate a percentage of all our money to charities that we believe in. Things like healthcare for women with breast cancer who can't afford to get treatment. In the United States if you don't have medical insurance you're really screwed."

THEY'RE IN IT FOR THE RIGHT REASONS

A lot of bands seem to get together just for the backstage blowjobs. How about you?

Riley: "Not at all. We don't get a lot of girls coming up to us."

Dustin: "We not into it for the girls – we're there for the love of punk rock, hardcore, whatever you want to call it."

Thrice are Dustin Kensrue (vocals), Eddie Breckenridge (bass), Riley Breckenridge (drums) and Teppei Teranishi (guitar). Their album 'The Artist In The Ambulance' is released July 21 on Island/Def Jam.

NME.COM/AUDIO HEAR HOT NEW BAND THRICE ONLINE NOW!

GEEK POWER

They bonded over Doctor Who and get called faggots every time they return to Texas. But, with the shadow of death hanging over their amazing debut album, The Mars Volta are having to grow up in public

Text Richard Purvis Photography Sebastian Artz

Stay palm: Omar and Cedric prepare to commence experiments on captured NME photographer

Death. Sorry, but there it is. Death: the dark angel, the repo man of souls, the skinny goth with a PhD in reaping. The one fact of life. It's been a grim few weeks. Kate Hepburn and Gregory Peck. Marc-Vivien Foe, a super-fit international footballer who collapsed mid-match. Denis Thatcher, who survived 52 years with Myra Hindley's less compassionate sister but not his own dodgy ticker. And Jeremy Ward, unknown genius of The Mars Volta.

Omar Rodriguez-Lopez and Cedric Bixler Zavala, Jeremy's two best friends, are sitting in their management company's offices on Seward Street, Los Angeles. We've been discussing bad hair, *Worzel Gummidge*, the rebirth of 'progressive' (but not 'prog') rock, and why At The Drive-In were actually a bit shit. They've been friendly, articulate and passionate. Now I've asked them about Jeremy, about their other dead friend Julio, about the black thread of tragedy that has run through their lives like a curse. *NME* suddenly feels like a balloon-seller at a funeral, and doesn't know how they'll respond.

Hang on a minute. *Worzel Gummidge*?

Omar and Cedric, the two core members of The Mars Volta, are thin young men with soft voices, hedge-like hair and strange tastes in music. They must have been a right pair of nerds at school.

"Yeah, definitely," admits Omar, primary songwriter and guitar hero. "That's how we all found each other. As clichéd as it sounds, we were the outcasts. We found each other through not having anything else except music.

And maybe *Dr Who*, ha ha!"

The PR man warned *NME* about this. It's true, then?

"They had a convention in El Paso when I was about 12," says Cedric, "and Jon Pertwee *(played The Doctor, 1970-74)* was there so I went to meet him. I was so excited! All my friends were going to this punk concert and I was going to a *Dr Who* convention at the university, ha ha!"

You don't collect memorabilia, do you?

"No, I wish I did. I really want to get a gigantic Dalek."

Good grief. Any other British sci-fi habits to confess to? *Blake's Seven*, perhaps?

"Not really. I started watching *Worzel Gummidge* because Jon Pertwee was in it but I didn't stay interested for long."

There's an exclusive for you, pop fans: Mars Volta frontman in "not interesting" blast at early-'80s talking scarecrow TV comedy. We're building a very spoddy picture here, though.

"You're divided in so many ways if you grow up Hispanic," Cedric shrugs. "And then you discover punk rock and you start to look a little odd, so you're kinda on your own. You become an introvert, a nerd."

Did you get punched a lot?

"Oh, all the time," says Omar. "I fought back a couple of times, but I soon learned that I wasn't very good at it. Even now, every time we've gone back to Texas we've just about escaped getting beaten up. People still fuck with us and call us faggots."

Have you always had a lot of hair?

> **"All my friends were going to this punk concert and I was going to a Dr Who convention at the university"** Cedric

"I used to have really, really long hair," laughs Cedric. "We've been through so many phases. Omar once had a full head of green hair, and I had a mohawk when it really wasn't cool."

How these men pulled off the transition from redneck-baiting sci-fi geeks to international style icons, without actually looking much different, is unclear. But it obviously has a lot to do with the mammoth impact of At The Drive-In, whose energy and invention gave rock its biggest kick up the dirtpipe since Nirvana.

Now, with the fierce and sprawling 'De-Loused In The Comatorium', a post-hardcore concept album about the life and suicide of Julio Venegas, The Mars Volta have taken things up a gear. Maybe two gears. Actually, let's call it seven. The contrast between the bold extremes of 'De-Loused...' and the plodding emo pap of their former bandmates' new project, Sparta, provides a handy clue as to just why ATD-I split.

"I think I did exactly the right thing at the right time," reflects Omar. "As much as they didn't understand it at the time, it feels to me like we're all doing what we want to do now. So Sparta can make their pop record and we can make our record. I'm proud of what we did, and I grew up on the road with At The Drive-In, but the music all seems quite adolescent to me now."

Cedric is even more blunt: "Listening to some of it just makes me laugh. I don't understand why people liked it. Was it all just magazine hype?"

Not big Sparta fans, then.

Omar: "Um, no, it's not my cup of tea, ha ha. To me, it's the very reason I left. All my doubt was dispelled once their album came out. They made the exact record I thought they would."

And you made the record nobody can have expected – with some fantastic tunes but a lot of, er, somewhat challenging parts in-between. Do you ever worry about being too 'difficult'?

Omar: "We're really not conscious of that at all. We're making music the way we want to hear it, doing things that excite us. Anyone else's opinion – friends or management or public – is completely peripheral. If we took the time to even think about those things, our art would suffer and it would be a big waste of our energy."

How do you feel when people compare your music to the widdly excesses of 1970s prog?

Omar: "When people say the word 'progressive', I think of it literally. To me it sounds really romantic and great. But prog rock... look, I don't know anything about music. I don't know time signatures, I don't know notes, I don't know theory. I understand the negative connotation to prog, because it seemed to become this thing where how good the songs were depended on how hard they were to play, but our music has nothing to do with that."

Still, you don't fit in very well with the current stripped-down nu-punk retro ethic.

Cedric: "I think in the whole indie rock scene there's a lot more crazy hybrids going on than ours. It's a natural evolution for us. Some punk kids won't like it that we play for a long time and improvise a lot. When I was young I hated to see Jimmy Page going off on long solos – oh, here we go, wanking off again – but now I really appreciate the state of mind that puts me in."

Omar: "We do stick out. All those people trying to get the early English disco-punk sound. You know, *every fucking band* wants to sound like Gang Of Four now. I'd hate for our influences to be that obvious."

So what's the future? Can you change things, or are you destined to be a mere Little Chef on the motorway to musical hell?

Omar: "I don't know. In fairness, throughout whatever droughts rock has had, there always are really great bands, but they usually go unnoticed. I guess the hope is that people will start listening to those bands, not just whatever horrible plastic shit is going around."

> **"Prog rock? Look, I don't know anything about music, I don't know time signatures, I don't know notes, I don't know theory"** Omar

Cedric: "People go on about how the three-minute blast of punk was essential because songs were so long coming out of the '70s, but we've had about 20 years of that now. I think there are bands coming up who are a lot more indulgent. Black Dice, Lightning Bolt, The Black Heart Procession. That is, to me, the most subversive stuff out there right now. There's going to be a lot more bands taking the influence of Sonic Youth's more ambient side and I think going to a gig in the future is going to be a lot more interesting."

Less than a month before the release of an album dedicated to one dead friend, Omar and Cedric found themselves with another. They're understandably reluctant to discuss the details of Jeremy's death, reportedly from an overdose. What they are keen to convey is his huge importance to both their music and their lives. A childhood buddy who built furniture, repossessed cars and painted, he was the first person they asked to join the new band, working in the shadows as an ambient 'sound manipulator'.

"He was a beautiful person but his genius lay in his subtlety," says Cedric, "and a lot of people didn't get that. They didn't take him seriously and that sucked. He had such an impact on us."

The singer's gentle voice has dropped to half-volume. "Jeremy comes in a long line of people from El Paso who've passed away in their 20s or younger, who were all part of one musical scene. I guess there's something in the water. Or maybe it's just hanging around with us."

"The group seems to be falling one by one," adds Omar. "There was me, Julio, Cedric, Jeremy, Jimmy who also passed away... but there couldn't be anyone closer to me than Jeremy. It was like losing Cedric."

It's crass to ask, but how do you deal with so much tragedy?

"It's really easy to dwell on things and make them negative, make yourself a victim. It's harder to work at something and make your experience positive – to remind yourself that this is part of the life cycle, it's what we're all in for and it's just as beautiful as being alive.

"As human beings we attach ourselves to things, we want to feel that we own everything, so we feel like this person was taken away from *us*. But in the bigger picture it's not like that."

Has it changed you personally?

"It makes you numb and it makes you suspicious," says Cedric. "Year by year you shed the innocent smile and start dealing with people in a rougher way. In five years I expect someone else will pass away. It's just not a surprise any more."

We can only hope it's a long time before his attitude to music is so jaded. Life goes on, death goes on, and the geeks shall inherit the earth. Maybe.

NME.COM/AUDIO HEAR THE NEW MARS VOLTA ALBUM ONLINE NOW!

INTERPOL'S FEELING ROUGH GUIDE TO EUROPE

NYC's finest doom rockers offer their exclusive guide to the cultural delights – and diarrhoea hotspots – of our fair continent

Text: Tim Jonze Photography: Sam Jones

So your exams are over, you've survived Glasto and, frankly, your nerves are shot. You fancy a holiday. But what if you don't want to drink pints of tequila out of your own shoes and conga naked to 'Club Tropicana'? What if you're looking for, y'know, culture? Well, frankly, you're in trouble. Unless you let Interpol be your guides.

Fresh from a European tour, Interpol are the best people on Earth right now to ask where to go and what to see in this wide, ripe-smelling continent of ours. As one of the only bands to admit to any kind of learning since, ooh, The Smiths, they approach touring in the style of the 18th century aristocrats who took the 'Grand Tour' before returning to society as fully-rounded young men. That's when they're not stuffing huge amounts of exotic drugs up their hooters, of course.

This tour has seen them take in the most amazing sights, from the "mind-boggling" cathedral in Cologne to Geneva's giant water fountain. They've visited the strangest places (Den Bosch in Holland), the most revolting toilets (Cologne, Germany) and, of course, the most beautiful women in the world. (Sweden, since you ask. And Italy. And don't forget Spain. Oh, and pretty much everywhere else.) They've learned that white linen pants are taking Europe by storm and that Italy has the lowest level of comprehension for the English language. ("They don't even understand me when I raise my voice!" protests Daniel.) Best of all, they've done it all while keeping the party dial on maximum, resulting in this, their feeling-pretty-rough guide to Europe. Feel free to follow in their footsteps for a smart and riotous trip that won't involve acquiring a genital rash – unless you really want to.

BEST FOR STROLLING AROUND

ITALY

Debate rages within the band as to how great Italy really is (Paul and Daniel are fans, Carlos is not so keen), but there are a few things that they all agree on. It has Renaissance masterpieces to die for, the quality of the food is second to none and, as for the "butt flu", well, you won't see anything like it anywhere else.

"Sam picked up this horrible virus in Italy," explains Daniel, "and it went

around pretty much everybody on the tour. We're talking projectile diarrhoea and vomit. The only guys who avoided it were Carlos and Paul."

"Men of steel!" shouts Paul, high-fiving Carlos in celebration of their hard-as-fuck immune systems, before adding: "I think the alcohol in our systems scared off the germs. The germs were like 'Arrrgghhh! Let's get outta here!'"

But there's more to Italy than shitting yourself for six days on the trot.

"Walking around Florence is like going through a museum of Renaissance art," enthuses Carlos.

"Rome is essential as well," adds Daniel. "You can really feel the history."

Carlos: "Just to sit there and think, 'Julius Caesar was *here*!' That's a real mindfuck."

WHAT HAVE THEY EVER GIVEN US?

Ennio Morricone
Daniel: "He did some great soundtrack music for films, especially westerns. We're all really big fans."
Michelangelo Antonioni
Carlos: "A great director. *Red Desert* is a masterpiece."

BEST FOR PORN

GERMANY

Ask the band what their favourite place in Europe is and Carlos instantly lights up. It seems he can't wait to get back to Berlin.

"Everyone there is artistic but in that very abstract, cold kind of way," he says. "It's been damaged through the war but so many events have happened in the street and that's where the culture and history is."

Plus there's an incredibly advanced approach to porn.

"It's on TV constantly and it's all conceptual!" laughs Paul. "Did anyone see the one in a boxing ring?"

Carlos: "Yeah, women in weird situations lecturing as they take their clothes off. Maybe it's a fetish thing."

But the best thing about Berlin is that it inspired what you and I would describe as "getting blitzed off your tits".

"The 1920s cabaret scene was incredible," says Carlos, eyes widening. "It gave birth to that whole notion of erotic, avant-garde, postmodern cabaret which you still find in virtually any form of performance."

In fact, the only thing bad about Germany is finding somewhere decent to play.

The band found themselves playing in slaughterhouses.

"They weren't exactly wheeling meat around but in the adjacent building it was all there," recalls Daniel. "I'm a vegetarian and it smelt horrible."

WHAT HAVE THEY EVER GIVEN US?

Can and Neu!
Daniel: "The rhythms they used were the foundation of modern electronic music."
Karlheinz Stockhausen
Daniel: "His classical music was totally forward-thinking."

BEST FOR PARTYING

SPAIN

Of all the countries the band visited, Spain was the one that stayed out the latest and stumbled home the next morning begging for the Nurofen. Carlos describes Barcelona as "a party rather than a city", which is understandable as the place made him hammer things so hard that he completely lost the plot.

"All anyone wants to do in Barcelona is get wasted," he recalls. "I spent my birthday there getting so

trashed that I didn't sleep for an entire night. Things were fine until about half an hour before I went onstage when I started twitching and thinking I was going to die. I couldn't stand up either, it was a real-life nervous breakdown. I'm not sure how I made it through, but I remember thinking I was going to lose it at any moment in front of 600 Spanish people."

WHAT HAVE THEY EVER GIVEN US?

Luis Buñuel
Paul: "I'm a huge fan of his films. The movie he made with Salvador Dali (*Un Chien Andalou*) was one of the first surrealist movies. The scene where a guy comes behind a woman and slices her eyeball in half with a razorblade inspired the Pixies song 'Debaser'. It's a really fucked-up movie."
Federico García Lorca
Paul: "I really like him, he's a big Spanish poet who wrote the play *Weddings Of Blood*."

BEST FANS

FRANCE

France is an important place in the history of Interpol. They've got great fans there ("the best outside the US and UK", reckons Paul) and Paris was the scene for Paul and Daniel's first meeting.

"We were at summer school," says Paul, "but we never became that close in France, we just had mutual friends." But luckily they did remember each other, and when Daniel spotted Paul carrying a guitar around New York, he approached him and asked if he fancied joining his band.

"I wasn't really interested but I went along because I'd never been invited to play with people before. I got drawn into it."

France has a definite vibe that Daniel and Paul both identify with, and they reckon Paris is a great city to get lost in, or just walk along the Seine taking in the scenery. It's also the place where they had their most Spinal Tap moment.

"We were on the street ready to leave and this horrible pink metallic tourbus came to pick us up," groans Daniel. "Pink interior, pink hubcaps, the works. That was beyond

embarrassment. It wasn't even a *nice* pink bus, they'd just painted it in the cheapest colour they could find."

WHAT HAVE THEY EVER GIVEN US?

Jean-Pierre Melville
Daniel: "He's one of my favourite directors. I love *Le Samouraï*."
Ernest Hemingway
Paul: "A lot of my favourite writers spent time in Paris and the work they did during this time is very unique to the city."

BEST FOR NETWORKING

UK

Britain's grey skies have embraced Interpol's stylishly doom-laden sound more than any other. No surprise, then, that they love the place and have adopted the Columbia Hotel as their official UK residence.

"I came in here last night and I hadn't slept a wink," says Daniel. "I'm ready to go to bed and it's like BAM! There's The Warlocks! BAM! There's The Polyphonic Spree! It's overwhelming."

Carlos totally loves this place. It's not the most comfortable but it takes the edge off the road."

Interpol also dig thatched cottages, seaside towns and bangers'n'mash. Apart from London, Daniel reckons you should make an effort to meet people in Glasgow and get stoned on the beach in Brighton. You certainly need somewhere to chill out when you've been hitting the road with a bunch of rock'n'roll-crazed psychopaths like, erm, The Thrills.

WHAT HAVE THEY EVER GIVEN US?

Drunken breakdancing
Daniel: "When we did the *NME* Awards Tour earlier this year this breakdancing craze broke out in Birmingham. It started with the tour managers from The Polyphonic Spree and The Thrills. They were both really good. Then Daniel from The Thrills joined in and he was kinda… not so good *(laughs)*. A bit goofy, but at the same time he was really getting into it. Did I join in? Hell no, I hid in the corner."
Tate Modern
Daniel: "It's brilliant, I love the fact it looks like a huge warehouse. I've been there a few times."

INTERPOL

Quick guys, the tourbus is leaving without you: Interpol (l-r) Carlos, Sam, Daniel and Paul

"Things were fine until about half an hour before I went onstage when I started twitching and thinking I was going to die"
Carlos had a great time in Barcelona

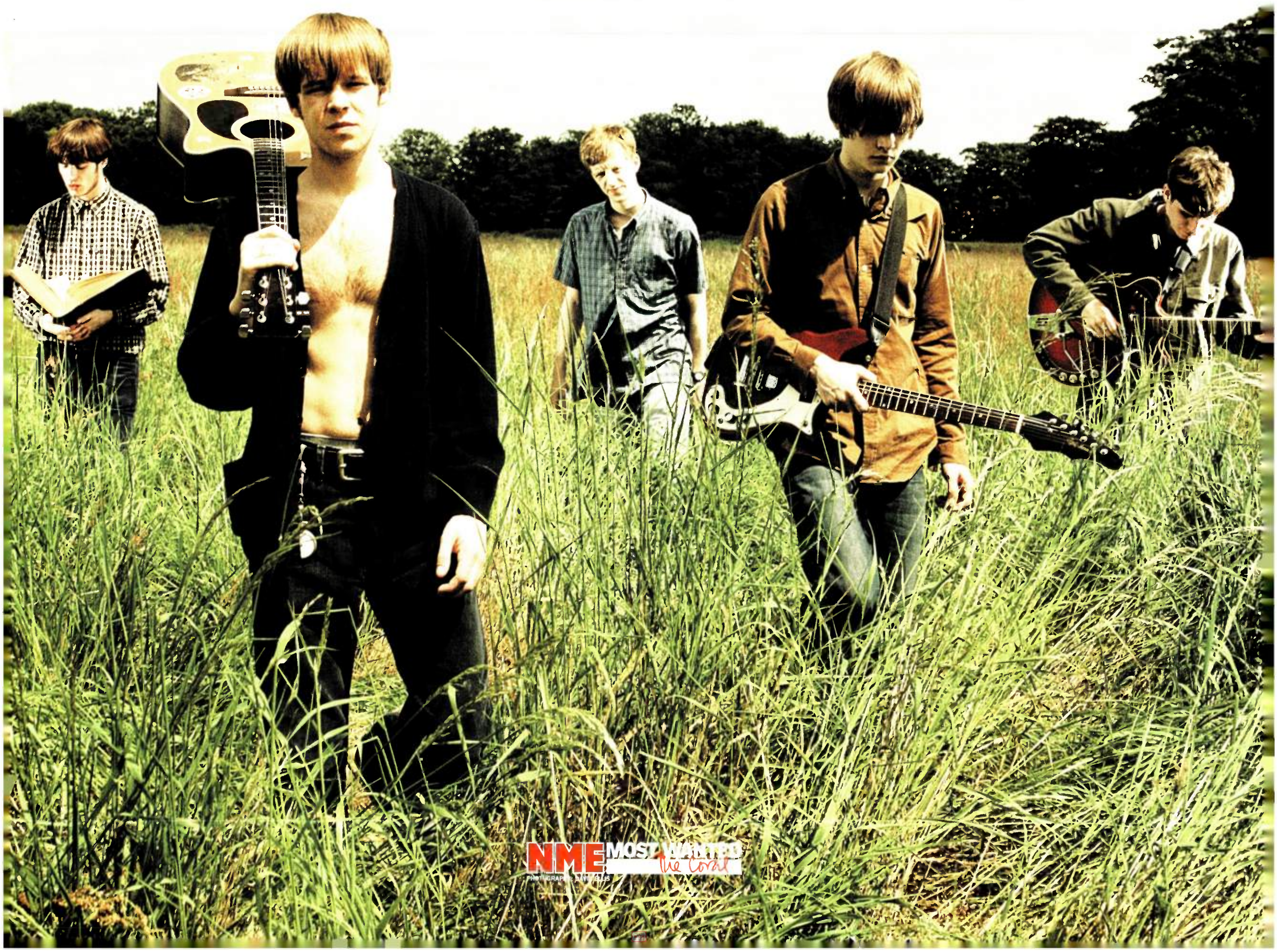
HOW WAS

West London, that is. Twirlin
Kings
certainly know how to kick back
released the album of the year. B
without making a mes

Text: Pat Long Photogra

Brothers (and cousin) in arms! The Followill gang get trigger-happy

NME MOST WANTED
Radiohead


NME
MOST WANTED
The Coral

NME MOST WANTED
Black Rebel Motorcycle Club
PHOTOGRAPHY: HAMISH BROWN

NME MOST WANTED Coldplay

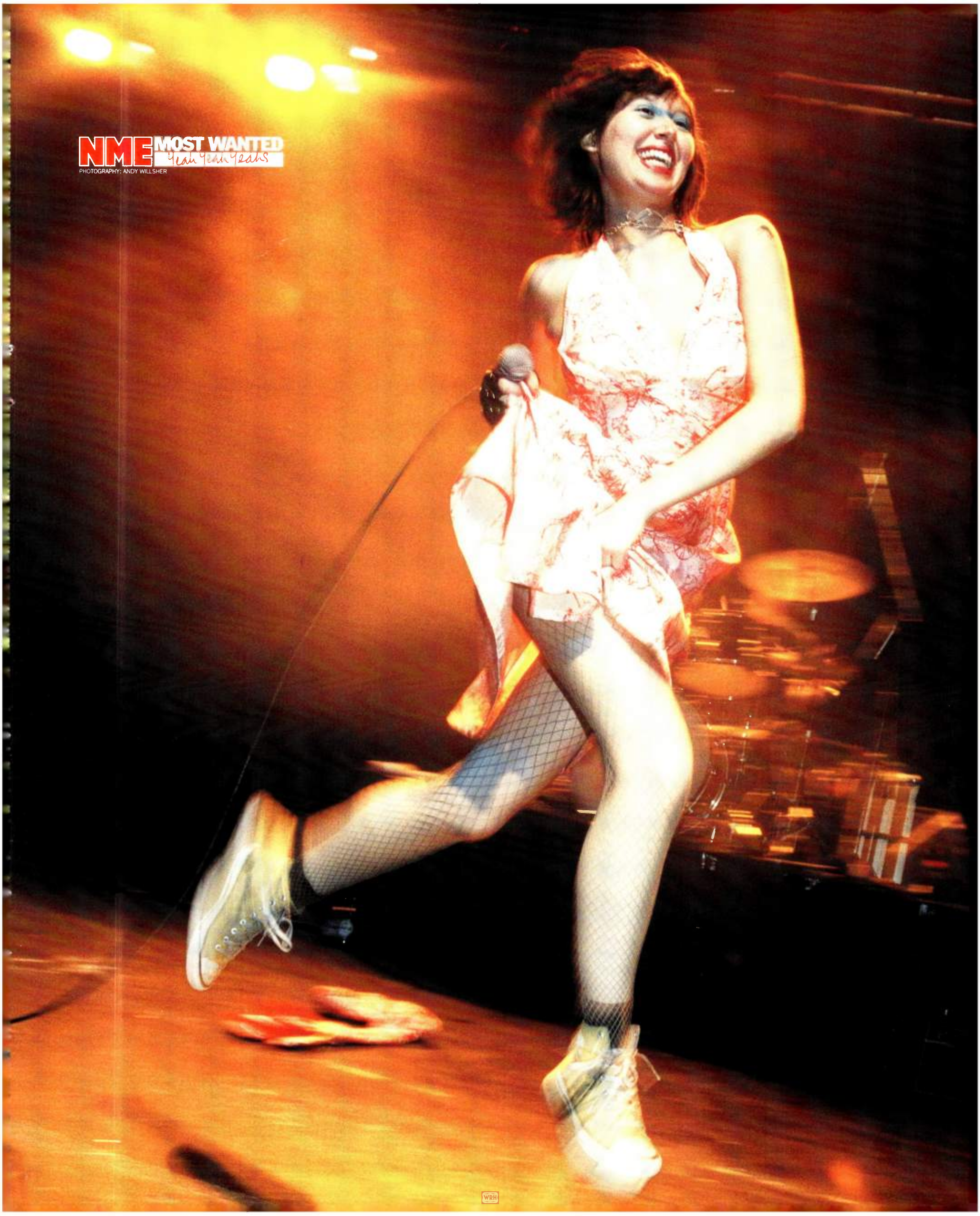
PHOTOGRAPHY: KEVIN WESTENBERG

NME MOST WANTED The Like Times

PHOTOGRAPHY: ROGER SARGENT

NME MOST WANTED
Yeah Yeah Yeahs

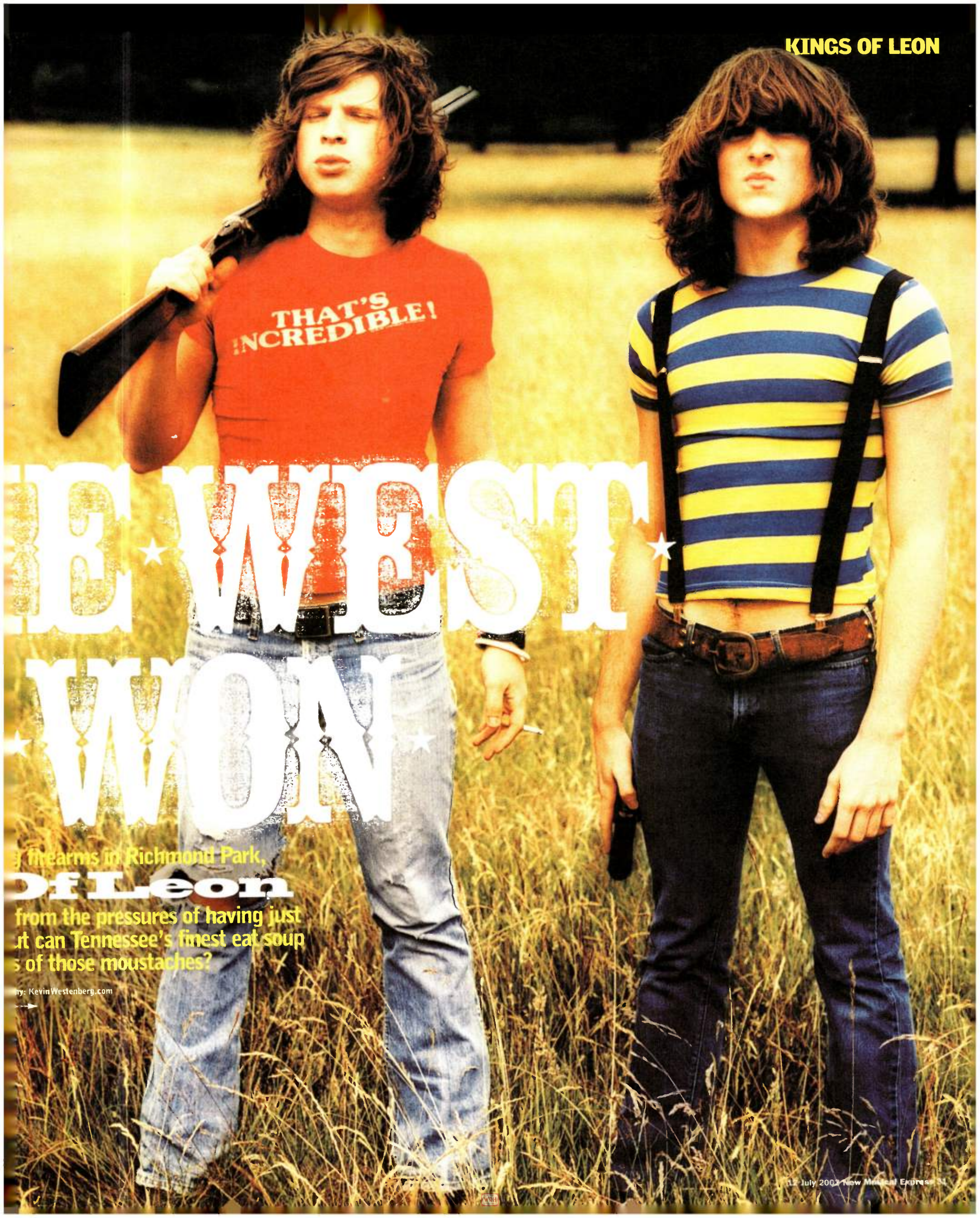
PHOTOGRAPHY: ANDY WILLSHER



NME MOST WANTED The White Stripes

PHOTOGRAPHY: DEAN CHALKLEY

WRH

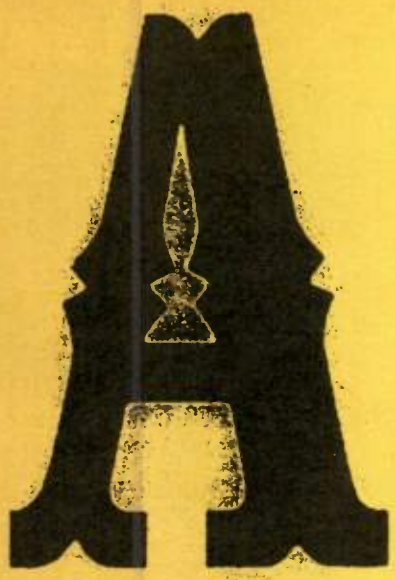


BEST WON

f firearms in Richmond Park,
Of Leon

from the pressures of having just
ut can Tennessee's finest eat soup
s of those moustaches?

by: KevinWestenberg.com



sunny Wednesday afternoon in Richmond Park, London. Three thousand miles away in New York's Transporterraum studio, The Strokes are busy finishing their high-pressure second album. In downtown Fagersta, The Hives are recording their comeback. In LA, Black Rebel Motorcycle Club are currently making a video for the first single from 'Take Them On, On Your Own'. Everything is right with the world.

Well, almost everything. Currently larking around in the park are the four men who could very easily make the ringleaders of the new rock revolution look ever-so-slightly redundant. This year has already seen great albums from the bucolic likes of Canyon and My Morning Jacket. And now music and fashion are moving away from New York and Detroit: the only people who wear skinny ties in 2003 are Avril Lavigne acolytes. Take a brief wander around that barometer of global indie cool – Camden market – and, amid the Bob Marley stash tins and cheapo studded wristbands, you'll hear The Flying Burrito Brothers, Creedence Clearwater Revival and Lynyrd Skynyrd. While BRMC are busy pillaging the same tired old Harleys'n'leather *Easy Rider* iconography, you can buy a secondhand cowboy shirt or Confederate flag belt from a man with a moustache dressed exactly like one of the bad guy rednecks at the end of that film. This summer's essential festival fashion accessory is the type of oil-stained green mesh baseball cap (preferably advertising an obscure brand of pig feed) last worn by a crank-addicted long-distance truck driver from Arkansas.

Here in Richmond, though, the band that provide the perfect soundtrack to all this Southern-fried cool are rubbing last night from their eyes and eating packed lunches. You've met Kings Of Leon before, of course, but let *NME* do the honours: equal parts Stillwater and '70s TV sitcom band The Partridge Family – and as in love with The White Stripes as old gospel and country rock – the Kings are three thrift-pillaging hillbilly brothers called Nathan, Caleb and Jared Followill, who were raised on the road by their Pentecostal preacherman pa, travelling from town to town spreading the good word and listening to old FM rock stations on the way. About 18 months ago they hooked up with their guitar genius cousin Matthew – who smokes a lot of cigarettes and says very little – to record some songs. Their demo got noticed by The Strokes' A&R man at a time when the total number of gigs they'd played was less than the amount of times 50 Cent has been shot. Their first appearance in the UK, at an *NME* Awards Show last February, was pandemonium. Their appearance in the New Bands Tent at Glastonbury a fortnight ago was one of the must-see events of the weekend, with the tent rammed and Doves, Primal Scream, The Thrills, Noel Gallagher and Travis watching and taking notes.

Doubtless by now you'll have heard the Kings' debut album, 'Youth & Young Manhood', too. It's a record that does for hoary country rock what The Strokes did for pasty smack-ridden New York new wave, taking the pipe'n'slippers former listening option of people who get excited about *Old Grey Whistle Test* reruns and adding laser-sighted choruses, indie cred, sex appeal and, above all, *fun*.

Oh – and this is important – Kings Of Leon are not another 'The' band.

Last night, like pretty much every night that they spend in London, the Kings went out on the town and got drunk. Their hard-living after-hours exploits in this country have already become semi-legendary, although they make it clear that they'd prefer it if *NME* didn't recount them here. Mrs Followill reads all their press and bassist Jared is still only 17, after all.

Suffice to say that the four arrived in this country callow, peach-fuzzed youths and departed limping, heavy-lidded rock star decadents. All those late nights hanging out at the capital's health-defying rock hostelry the Columbia have been visibly exacting, too. As a protective measure the Kings' record company have installed them up the road in a different hotel this time, a hotel in which you're more likely to spot a member of The Cheeky Girls wandering around gormlessly than, say, the bass player from The Star Spangles passed out under a table naked. Not that it matters: last night the Kings still ended up watching the sunrise from the roof of the Columbia.

Normally the Kings Of Leon are the politest band in the world. They have manners that involve calling waitresses 'ma'am' and looking over their shoulders before they 'cuss' to make sure that no children or old ladies are in earshot. They are charming, softly spoken, well-brought-up guys. But right now they're feeling more than a little testy.

"I swear to god," winces Jared from out under his fringe, "I don't think I've ever gone to bed in London before the sun has come up. Honestly, it's *terrible*."

"Whenever our dad was the pastor of a church, everybody watched us and kept a close eye on us," says Caleb. "But when we went on the road, we got a reputation for being *wild*." This is something that hasn't changed: when they go home, they find themselves in the peculiar position of being total nobodies again. So far they've only released one single in the US and are only played on minority-interest college radio stations. In Nashville, there are no sleek grey people carriers to whisk them to photoshoots and no-one's even *heard* of the Columbia, let alone The Star Spangles. So when they come to Britain, they work on their reputation for being *wild*.

This afternoon, the band are restless having their photo taken, partly because their original idea – all four band members hanging from a gallows, playing dead – was vetoed by the record company for being too morbid. But the Kings are also bored with retelling their story, bored with pictures that make them look like off-duty Grand Funk roadies from 1973, and bored with being asked "What's with the beards?" by journalists in every language from Italian to Japanese.

Luckily, though, we thought ahead and brought a big sack of decommissioned guns to use as props for the photo session. Rifles, shotguns, huge *Dirty Harry*-style Magnum .44's, little handbag-sized revolvers – every size and calibre of shooter imaginable. The Followills – former squirrel hunters to a man – soon brighten when they get their nicotine-stained paws around some light and not-so-light armaments, becoming visibly excited in a manner that makes redneck metal loon Ted Nugent look like a tofu-munching pinko. When a concerned park policeman pitches up to find out exactly what these four hairy men are doing running around pretending to shoot each other – in a Royal Park, no less – Jared somehow charms the jovial scuffer into letting him try on his helmet. The two stand side by side for a photograph, each looking equally bemused. In America, whenever the Kings walk down the street together, they get shit from dumbo rednecks and fat cops. Here in the UK, everyone treats them like good-natured royalty. No wonder they love it so much.

"It's not like we're trying to be these party animals or the most fucked-up band in town or whatever," says Nathan, squinting in the sunlight. "It's just that, whether you're playing a show or not you spend every night in a bar."

"We're not naturally bad persons; we're fairly considerate people," Caleb protests. "But occasionally you have to go a bit crazy, otherwise you're fucked from the pressure. Sometimes you just have to act like a kid." Behind him, Matthew is pretending to shoot an apple from the top of Jared's head, William Tell-style. Pressure? What pressure?

Most bands like to pretend they're out there on their own, the last gang in town and all that guff. The Kings Of Leon, though, really *are* outsiders. They don't belong to a self-supporting community of likeminded bands. The Kings grew up sleeping in the same room, formed a band, zapped up to New York to get taken out for swank dinners by a bunch of different labels, signed their deal, popped over to London for a while, casually bashed out a great debut album in LA and are now back in the UK.

Of course this peripatetic lifestyle is nothing new. Even when they were kids the Followills rarely spent more than six months in one place, due to their dad's vocation. Every time they settled down in a new school, they'd be uprooted again.

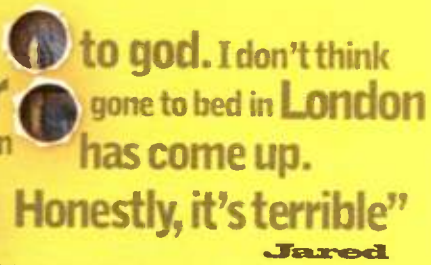
"Yeah, we were always on the move," shrugs Caleb. "But that wasn't always a bad thing. It meant that every week you could become a different person a little bit – you could have a different reputation every week."

As well as being the most talkative and second oldest member of the band, Caleb is also the most serious, the most driven and the most likely to scowl in a photoshoot. Possessed of an old man's voice in a young man's body, he calls the shots, writes most of the lyrics and has a very clear idea of how he wants his group to be perceived. When Caleb was a kid he'd sit staring out of the window for hours, watching planes fly overhead and wishing he was somewhere else, wishing he was in a band.

"I don't want people to get tired of us and tired of our story," he frets. "But we're naturally drawn to storytelling. Most people assume that, because we're preacher's boys, everything was regular and good but what it really means is that we were living behind the scenes and got to see the really bad parts of life, too. We knew which members of the congregation used to be prostitutes, which were alcoholics or whatever."

All that David Lynch-type exploration of the hidden underbelly of smalltown America business is evident in the lyrics of 'Youth & Young Manhood'. This is not the chirpy, good-time romp you'd expect from their behaviour in the park this afternoon. Rather, the Kings hold a mirror up to the messier side of their childhood. Check 'Holy Roller Novocaine', a song about a preacher taking advantage of the more vulnerable members of his flock. Or 'Joe's Head', which is about a guy who kills his adulterous wife and her lover. Or 'Trani', which is about... well, work it out from the title.

"All that music really is right now is fairy tale songs about boy-girl or love or whatever," reckons Nathan. "We'd rather put ourselves in the shoes of some of the people we've encountered..."



"Every one of our songs has something about it that's a bit dark," Caleb drawls. "It can be the best melody, but will have lyrics about a transvestite or a murderer."

"My mom can't never really understand the lyrics, so when I tell her about them she gets so sad she almost starts to cry," says Jared really, *really* softly. "So I tell her to think of it as like a movie or something."

"Our family have learned to listen to our music selectively," says Caleb. "Someone asked our grandpa – Grandpa Leon himself – what he thought of us cussin' in the music and he said, 'Well, I can't understand a word they say, but I know that you've got to do stuff like that these days to make it in the business.'"

"We don't necessarily feel the same way as some of the people in the songs, but you try and take yourself to that place," says Nathan.

What about the first track on the album? 'Red Morning Light' is condemning groupies, isn't it? So can poetic licence excuse lines like *"another dirty bird giving out a taste"*?

"I'd rather have a son in a band than a daughter that's at the club trying to get with the guy in band," declares Nathan in a decidedly un-PC manner. "My daughter would have the most miserable life in the world. She'd never leave the house, I'd be so over-protective."

A full and frank further discussion of gender relations is neatly avoided by good-natured intra-band ructions about which band member gets laid the most.

"I overheard some girl talking about which guys in bands she wanted to get with," says Jared, mournfully, "and she said, 'Matthew Followill, but not Jared, that'd be too weird'. I don't understand. Why? Why is that too weird?"

"Because she was, like, *47*," says Matthew.

"I never get girls," sighs Nathan. "They always think I'm the creepy old man of the band."

Nathan Followill is currently 23.

Kings Of Leon have a game that they like to play with strangers. A bystander thinks of the name of a famous person and whispers it to Jared, who clicks his fingers and, without saying a word, Nathan and Caleb guess the answer. Correctly. Every single time. The nearest they come to getting it wrong is when Nathan guesses veteran Welsh actor Anthony Hopkins instead of veteran Texan bluesman Lightnin' Hopkins. It's not just a good party trick, but demonstrates just how close the Followill brothers are. And, like much about the Kings, it involves a modicum of hucksterism.

There's a lot that's just too good to be true about this band. Their look, their story, the way that their demos arrived in the *NME* office so fully-formed. With their self-confessed love of storytelling, it'd be easy to believe that the whole Southern gothic rags-to-moderate-riches backstory is a work of complete fiction.

That they're fiercely loyal to each other and the rest of their clan is undeniable: cousin Chris is their roadie and roommate, while their grandparents in Oklahoma host viewing parties whenever they're on TV. Their Neil Young-loving dad, who looked and dressed *exactly* the same way in the '70s that the Kings do now, is inordinately proud. But how do they feel about Home Counties Camden Market Guy stealing a look that's been proudly sported in the Followill family since before the battle of Gettysburg? And do they have any advice for their more hirsute followers on how to sup soup with a 'tache and not make a mess?

Caleb: "I put a little dab of wax on there and just slick it back when I'm about to eat."

Nathan: "See, I don't hold with that at all. Just carry a napkin and wipe it clean after every mouthful."

Caleb: "Seriously, though, if people start coming to our shows in moustaches we'll shave and cut our hair."

"Yeah. For the second record," reckons Nathan, "we'll come out clean, crisp handsome devils. The ladies just won't know what to do."

Whatever, there's certainly more to the Followills than the hayseed image they like to project. Yes, they're four horny young guys in a band, who rave about all the "purdy gurls" they meet and get off on staying in posh hotels. They're excellent company. But they're also pretty level-headed about the music business.

"We already have six songs written for the second album," reveals Caleb. "We want to keep on making music and having a good time while we have the opportunity. Because soon fashion will turn against us again and no-one will care any more."

The Kings Of Leon, then. Make the most of them while you can.

NME.COM/COMPS WIN A TRIP TO SEE THE KINGS OF LEON AT LOLLAPALOOZA, SAN FRANCISCO AND HANG OUT WITH THEM AFTER THE SHOW!

"People assume that, because we're **preacher's boys,** everything was regular. But we knew which members of the congregation **used to be prostitutes,** which were **alcoholics"**

Caleb

Clockwise from top left: Caleb (Beardy King), Matthew (Curly King), Jared (Hairy King) and Nathan (Hairy Beardy King)

WHO'S COMING TO T?

To some Southern jessies it may be 'that other festival', but Scotland's T In The Park is now in its tenth triumphant year. NME highlights the must-see acts for this year and (overleaf) looks back on its distinguished history

Coldplay: great, but will Scots get a glimpse of Gwyneth?

T2003: THE ONES TO WATCH

Text: Mark Beaumont/Peter Robinson

Idlewild: Roddy marvellous

IDLEWILD

Like the T festival itself, Idlewild have taken on the big-hitters without compromising their standards or ethics, and the band's recent chart success is clear vindication. On home soil the intermittent standoffishness of their Glastonbury set should evaporate as their audience realises how many good songs the band have. (Yes! Many more than two!)

THE POLYPHONIC SPREE

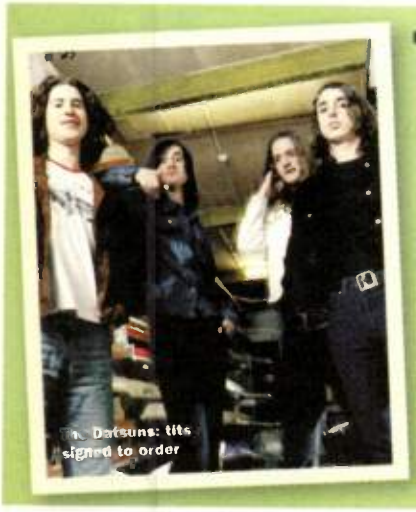
Whoever booked them must've been pissed, sick or plain evil, but watching The Polyphonic Spree leaping about singing *"Hey! It's the sun! And it makes me shine!"* during a full-blown Highlands hurricane will be funnier than Shed Seven with Sars. They may have brought the sunshine to Glastonbury, but they've as much chance of drying up T In The Park as Har Mar Superstar has of being *Playboy*'s Miss August. Wet robe contest anyone?

Watching The Polyphonic Spree leaping about during a full-blown Highlands hurricane will be funnier than Shed Seven with Sars

COLDPLAY

Just two albums into their career, Coldplay are one of the most essential festival bands in the world, and hopes are high for the T show. We're expecting a comedy cover or two – Beyoncé's 'Crazy In Love' is the *NME* office favourite – plus some serious action from the backstage rumour-mill. All depends on La Paltrow, you see.

T2003: WHO'S WHO IN



The Datsuns: tits signed to order

PHOTOGRAPHY: ANDY WILLSHER/JAMES STAFFORD/SANNA CHARLES

Saturday

2pm: The Eighties Matchbox B-Line Disaster
How to identify them: No-one else will turn up in a hearse with flames up the side
'Ironic' thing to get signed: A picture of a young Bruce Forsyth (Guy McKnight's the spitting image)
How to get punched: "Cheer up, lads"

3pm: The Datsuns
How to identify them: The Scent Of Rock will lead you, nasally
'Ironic' thing to get signed: A Dolf Lundgren poster
How to get punched: "Planning on changing your name to The Nissans?"

4pm: The Polyphonic Spree
How to identify them: That's not the queue, it's the band
'Ironic' thing to get signed: The Andrew WK album
How to get punched: "So... you're a bit like a cult, then?"

5pm: The Music
How to identify them: Just look for the nose. On one end: Robert
'Ironic' thing to get signed: A mosaic
How to get punched: "Your trousers are far too big"

6pm: Kings Of Leon
How to identify them: They're the ones with the facial hair, silly
'Ironic' thing to get signed: Remington beard trimmer
How to get punched: "I'm a barber, y'know..."

7pm: Biffy Clyro
How to identify them: Er... just turn up to the signing tent at 7pm

Tim: "So, who wants to hear my solo stuff, then?
Crowd: "Er, what time are Biffy Clyro on again?"

THE STREETS

An unmissable gig this, not least for the spectacle of watching about 20,000 Scots being told to "give it some, geezah!" by a skinny wee fast-talking Sassenach who might as well be speaking Arabic. After Reading and *Jay Leno*, this is Mike Skinner's final graduation exam: if his gertcha muppet garridge can get T in a right two-and-eight then he could just as easily make Number One in the Amazonian rain forests.

THE MARS VOLTA

From tragedy to triumph, The Mars Volta's set will be like *Braveheart* with Afros. Following the death of their 'sound manipulator' Jeremy Ward they've chosen not to slink away dejectedly, but mourn properly, by rocking Kinross into the nearest loch. We're not At The Drive-In now, Toto – we're riding a jazz-rock thermonuclear warhead aimed at the X-Tent.

THE FLAMING LIPS

Anybody who finds themselves at a festival attended by Wayne Coyne's troupe of magic-spewing pop ambassadors, and who fails to see the band's entire set, should be banned from ever attending another festival in their entire life. The band's Glastonbury set was simply breathtaking, and T will be no different.

THE PROCLAIMERS

No shitting, we mean this. If you were going to Russia, you'd want to see some bugger polka, right? If you were going to Texas, you'd expect a spot of line-dancing, uh huh? Well, you're going to Scotland, so go and jig along to 'Five Hundred Miles' with the fucking Proclaimers. What are you, a *racist*?

THE CHARLATANS

These Manc survivors' back catalogue is surprisingly hefty, played with gusto by a band who not only survive but truly thrive in the live arena. With an airing for some of Tim Burgess' solo material you will, it's fair to predict, be going loco down in Balado.

Turbonegro: should blend right in with some of the T faithful

TURBONEGRO

Now, you go to T In The Park, you expect to get a bit mucky. Touch of the old mud, splash of salmonella burger sauce, smattering of tramp slobber. But pig entrails and glitter? Actual lead-singer piss? HOLY MOTHER OF ALL THINGS ROCK! Head right down the front for Turbonegro and you'll never have to say "Excuse me, can I get past?" ever again.

THE WHITE STRIPES

A surprise Main Stage appearance for this mysterious Detroit duo. Expect a raucous trot through their recent critically and commercially overlooked album 'Elephant'. And get this – apparently they wear RED AND WHITE CLOTHES! Astonishing.

The White Stripes: with Jack dressing to the left, then

A SCOTSMAN'S GUIDE TO T SURVIVAL WITH JAMES FROM BIFFY CLYRO

What advice do you have for any non-Scots attending T In The Park?
"Watch out for the people in the crazy festival hats. You get weird hats at any festival but there are twice as many at T. Nobody in their right mind would wear one normally so why wear one at a festival? It means you're a nutter."

What essential things should you bring with you?
"A mobile phone so you can hook up with your friends when you lose them all after a day getting wasted. Although if you get properly wasted then you probably wouldn't remember how to work it."

Which bands will you be watching?
"The line-up is getting better each year, so there's less of the usual bland shite like Travis to endure. Sadly we're not sticking around for long so I'll just catch The Pretenders for the novelty value because they're on after us. If I was staying I'd love to see The Cooper Temple Clause and Hell Is For Heroes."

What makes Scottish crowds better than any other crowds?
"I guess they're a little bit more honest and up for it. I'm willing to bet that the first alcohol casualties arrive before the festival even begins. Why do Scottish people get so wasted? Because we live in Scotland and if we weren't wasted we'd be dead depressed!"
Tim Jonze

THE NME SIGNING TENT

'Ironic' thing to get signed: A platinum disc
How to get punched: "So do they have vampire slayers in Scotland?"

Sunday

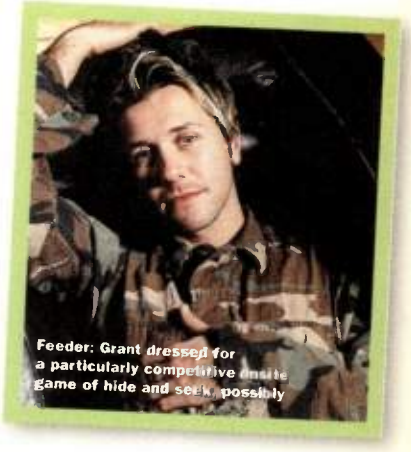
1pm: The Cooper Temple Clause
How to identify them: A bevy of ladies will be nearby
'Ironic' thing to get signed: *Hair* magazine
How to get punched: "'Didz' sounds a bit like a word for poo, doesn't it?"

3pm: The Thrills
How to identify them: They'll be beneath the beams of sunlight
'Ironic' thing to get signed: Any Supernaturals album
How to get punched: "Thrilling"

4pm: Hell Is For Heroes
How to identify them: They're the ones who look like they should be queueing
'Ironic' thing to get signed: Millets catalogue
How to get punched: "Is this your country 'retreat'? A-ho-ho-ho"

5pm: Feeder
How to identify them: Grant's doe eyes piercing through the crowds
'Ironic' thing to get signed: A fat lady (see *www.feeder.co.uk*)
How to get punched: "It's got a CD... PLAYER! PLAYER! PLAYER! PLAYER!" etc

6pm: The Charlatans
How to identify them: Zimmer frames parked nearby
'Ironic' thing to get signed: A Universal/Island record contract
How to get punched: "I think it all went downhill after 'Can U Dig It'"


Feeder: Grant dressed for a particularly competitive onsite game of hide and seek, possibly

PREVIEW

A decade of festival highs and lows – from Blur's 1994 unveiling of 'Girls & Boys' to Travis' soundtrack to a rainstorm in 2000

TEN YEARS OF T

Blur: historically, possibly the only band to drink as much as the T faithful

Travis: woke up the inner-wearer in all T-goers

T In The Park: this is just the queue for the bar

For centuries, tribes of men wrapped in Scottish flag capes and wearing Loch Ness monster hats terrorised the moors around Kinross in Perthshire. They lived on poisonous burgers and cheap lager, marked their territory with their own vomit and filled the cold night air with their mating call of 'Tied To The 90s'. Eventually, they grew too brave and too many. They began venturing into town centres to use McDonald's toilets and load broken supermarket trolleys with Buckfast and amyl nitrate. There came word the beasts were slaughtering local farm animals in the night for kebabs. Their constant raving was *inhuman*. Something had to be done.

So, in 1994, the Highland Pest Control Division came up with a plan. They devised a massive rock festival out in the wilds of Balado, knowing that the monsters would be lured to the soothing indie sounds, or simply follow the wafting odour of lukewarm curry in a bucket. Then, once they were all in the same place, they'd gas the fuckers – problem solved. Unfortunately, the gas just made them laugh more, take their trousers off and fall in puddles. Thus, T In The Park was born.

Or that's what our grandad told us, anyway. Whatever, over the past ten years T has become the Reading Of The North, the Biggest Day Out. As a blitz-mental two-dayer with storm clouds held against its temples like big wet shotguns, there really is no greater incentive to drink Gos *Big Brother*'s body weight in Tennent's Super, do a naked jig in the Ceilidh Tent, puke on the big chair catapult ride and weep along to Travis AS QUICKLY AS IS HUMANLY POSSIBLE. The place, quite frankly, is a field-sized Bedlam.

That inaugural 1994 festival (heavy rain, moderate mud) was actually held at Strathclyde City Park and catered for the discerning indie chickling (Manics, Rage, Blur, Primals, Cypress Hill) and the shit-smothered, perma-swaying, pissed-up, weeping Scottish mud-gargoyle (Crowded House, Del Amitri, Crash Test Dummies, The Levellers). Oasis played football onstage, Blur launched Britpop's equivalent of Shock And Awe with the unveiling of 'Girls & Boys' and the Manics played their first ever gig without Richey, who was taken into hospital a few days earlier. At its first shot, T crashed right into the heart of alternative culture and it has lodged there ever since.

"T In The Park encapsulates the essence of British music in '95 more than any other homegrown festival," wrote *NME*'s Simon Williams of that year's shindig (no rain, no mud) – so impressed by an emerging Supergrass that he forgot to mention a single badger – and he wasn't wrong. Gene, Elastica, The Bluetones, Dodgy, Menswear, Echobelly: one bomb and Camden would have been a ghost town for decades. Pretty much the only performers from outside London NW1, in fact, were the dreamed-up-on-bad-acid musical coupling of Nick Cave and Kylie Minogue, who prompted the entire T audience to swear off the Special Brew for life. Alright, ten minutes.

1996 (light drizzle, copious mud), meanwhile, was a year of Coming Of Age: for the festival itself as it outgrew its original site and leaped the following year to the "open-air field-sized pub" of Balado, and also for Radiohead and Pulp, both slipping into their headline slots as comfortably as the crowd slipped into a booze-addled coma. After which T hit a furrow; the annual procession of Charlatans, Prodigys, Pulps, Catatonias, Gomezes, Stereophonics and late afternoon novelty pop tarts (Kylie? Robbie? All Saints? Fuggin' *Lulu*?) made it feel like the Groundhog Festival, enlivened by the odd inter-band feud (Mogwai's 'Blur: Are Shite' shirts in 1999) and the increasingly surreal nods to Glasto nutterdom. (Well, one bloke came dressed as a giant orange in 1997.) A post-Britpop T was sinking – often literally – into the bland dadrock swamp and it took some mighty local heroes and their song about how much it's pissing down to throw it a line.

Yes, Travis not only gave T back its national identity when they headlined in 2000 (torrential rain, small tramps drown, man standing at water level is actually the top of a human pyramid), they made the entire festival celebrate its soaking. Travis became the band with the big, grassy red T tattooed on their souls and suddenly an extremely soggy Kinross turned into the Buckfast Ibiza. The festival hasn't come down since.

And this year, around those steady T anchors of The Charlatans, Idlewild, The Flaming Lips and Teenage Fanclub – bands who the organisers presumably dust down, fold up and lock in a store cupboard each year – throbs T's best line-up ever, from the flapping XL Y-fronts of Har Mar to the Celt-pasty chops of Jack White to the comedy cross-dressing bloodbath of Turbonegro. And that's the spirit of T: not drowning, just waving.

There is no greater incentive to drink Gos Big Brother's body weight in Tennent's Super, do a naked jig in the Ceilidh Tent and puke on the big chair catapult ride

NME.COM CLICK ONLINE NOW FOR THE LATEST NEWS, REVIEWS AND GOSSIP FROM THE T IN THE PARK SITE

PHOTOGRAPHY: ROGER SARGENT/DREW FARRELL

THE NME CRITICS ALBUMS

NME'S PICK OF THE ALBUMS RELEASED ON MONDAY, JULY 14

SONGS OF PRAISE

LUKE STEELE TAKES HIS MUSIC TO THE NEXT, REMARKABLE LEVEL

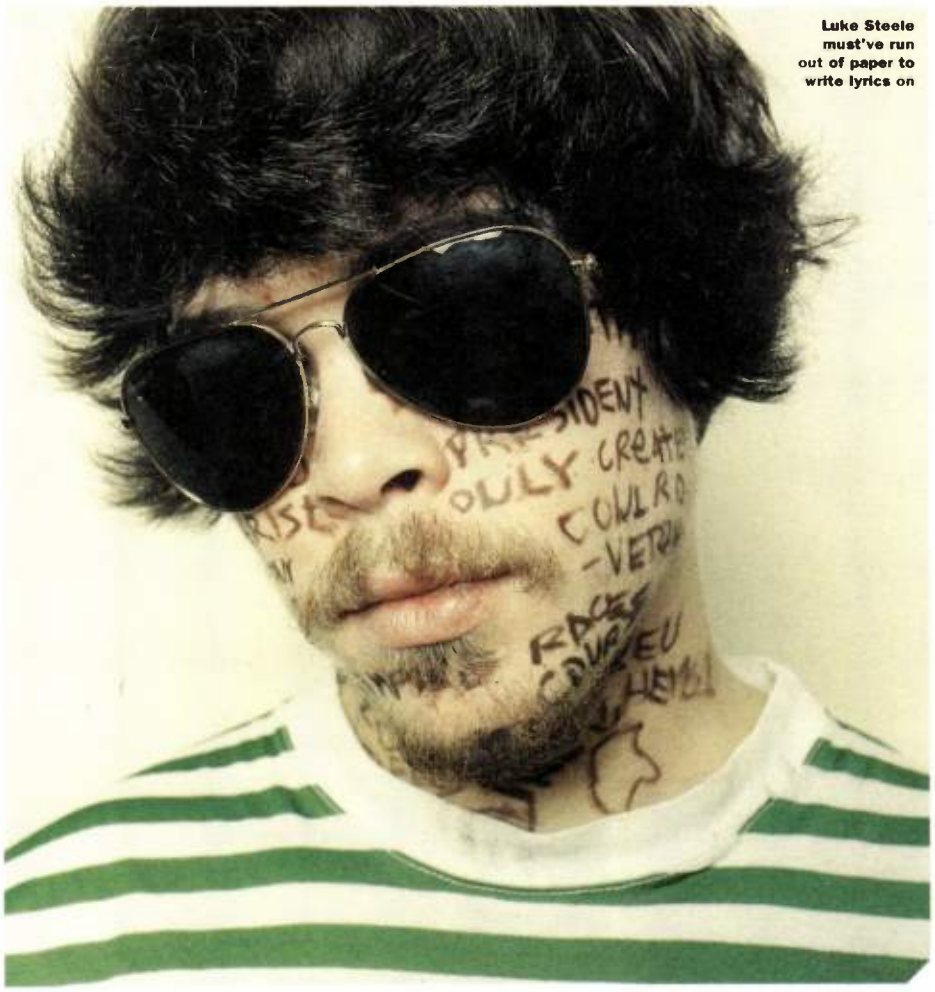
THE SLEEPY JACKSON
Lovers
(VIRGIN)

Sometimes those closest to you will play a trick so mean you wonder what you've done to deserve it. They'll lead you down some strange, sunlit path, make you fall in love with them – lazy eye, sticky-out ears, six toes, whatever – then, before you've realised what's happening, they've morphed into some completely different creature and disappeared, leaving you holding the still-warm husk of some creature that doesn't even exist anymore. And sometimes it's pop groups who just *change*.

The Sleepy Jackson's Luke Steele, Western Australia's very-own booze-ban, Born Again Brian Wilson, has changed more than most. As *NME* recently explained, he's managed to slough off two whole versions of the band to date. One ran like fuck at the prospect of recording five albums with the then ale-loving Steele, while the second were unable to understand that TSJ was Steele's vision, his baby, his *life* and their songs would simply get ignored.

Earlier this year, TSJ released 'The Sleepy Jackson' mini-album and many, many people (including *NME*) thought it was beamed straight from melancholy heaven. Recalling – seemingly on a whim – Tom Waits, Sparklehorse, Lee Hazlewood, George Harrison, Big Star's Chris Bell and The Beach Boys, this was raw genius scratched and pulled from places most of us wouldn't want to visit. Then the fear hit. How could the album proper be better than this? The answer? It isn't. It's *different*.

Initially, some things appear to be the same. Harrison's luxuriantly bearded ghost – and shiny new wah-wah pedal – make an immediate reappearance on the opener, the gorgeous, falsetto wig-shaker 'Good Dancers', but it soon becomes clear that Steele has dreamed up whole new worlds of colours to draw on.



Luke Steele must've run out of paper to write lyrics on

'Rain Falls For Wind' has a booming, apocalyptic feel owing more to the sexual and nuclear paranoia of mid-'80s Leonard Cohen than the fractured sunshine pop TSJ are more known for. Add a doomy bassline nicked from Bauhaus' ultra-goth classic 'Bela Lugosi's Dead', and the lyric, *"I've been drinking, and I've been thinking of you"* and something very powerful indeed emerges.

But not as powerful as 'Acid In My Heart', where a truly broken-sounding Steele sails an uneasy course via barrelhouse piano and guitar through the track's propulsive push and pull, before dropping off the edge of a cliff with a chord sequence ripped straight from Bowie's 'Life On Mars'.

Best of all, though, is the pleasure you can feel coming off Steele in waves, as when the exuberant pedal steel of 'Miniskirt' causes him to yelp with joy, or his sky-splitting howl on the Who-like strut of 'Vampire Racecourse'.

Whatever it is that's got him there, whether it's ditching the bottle or finding God, it's worked. Steele's finally taking control of his life, and 'Lovers' finds him moving from the too-cool shadows into a bigger, more cut-throat world where his remarkable talent may get crushed completely or may get the chance to touch many, many people's lives.

So it's true then, change is good.

Rob Fitzpatrick **8**

WIZARDS OF OZ Five other trailblazing Australians

NICK CAVE
Booze tried, drugs tried, his own hair tried, but nothing could stop him. Cave is the godfather to Luke Steele's generation of Australian musicians.

GERMAINE GREER
In 1970 her *The Female Eunuch* demanded that women "get in touch with the aggressively contractile powers of the vagina".

ANGUS YOUNG
A cap. A blazer. A pair of shorts. A guitar intent on bludgeoning your mind into willing submission. AC/DC remain an awesome wonder of nature.

KYLIE
Though claimed by Britain, Kylie remains Oz's one true pop superstar. Unashamed re-invention, huge ambition and, frankly, A Nice Arse have helped.

BARRY HUMPHRIES
Pan-cultural hero, responsible for housewife superstar Dame Edna, drooling ogre Sir Les Patterson, hilarious records, savage comics and many wonderful books.

DIRECTORSOUND
Redemptive Strikes
(GEOGRAPHIC)

Over-serious bedsit experimentation

Making bloodless instrumental music sounding like it was made by broken things is a favourite pastime of single men. Some, like Twisted Nerve's Dave Tyack, lace it with enough wit to justify an audience outside the boxroom.

But this, multi-instrumentalist Nick Palmer's debut, takes itself rather too seriously. In particular, 'The Beckoning Of Jabal''s segue into inner silent movie monologue neglects the fact that civilisation and technology caught on for good reasons. Accomplished, sturdy, charming even. But a hurdy gurdy is still a hurdy gurdy. **5**

Dan Martin

NEIL YOUNG
On The Beach
(WARNER REPRISE) REISSUE

Great 'lost' classic album *finally* gets first CD release

'On The Beach' is Neil Young's most mourned lost album, falling foul of the old buzzard's disdain for CDs and long since unavailable on vinyl. This remastered edition finally scratches that itch. With some of his sweetest tunes and most vicious lyrics (especially 'Revolution Blues', a stark first-person vision of outsiders murdering LA film stars), this was where Young emerged from a period of self-abuse, shook off despair and refocused on his art. Sparse and haunting, it remains an urgent bulletin sent through the dense fog of 1970s rock. **9**

Ted Kessler

FEDERATION X
X Patriot
(ESTRUS)

Garage rock as it's supposed to be played

Hard-touring hillbilly sludge-punks Federation X boast that they've "shit in every bathroom across America eight times". Charming. Still, this raggedy Washington State trio do a neat job of reclaiming garage from the skinny-tie Brooklynite trust-fund diptoids, mainly by chucking some mesh-cap trucker sensibilities into the mix. The hand of producer Steve Albini is all over gin-soaked lurchers like 'Mountain Lion' (think of a duck-shooting Shellac drunk on moonshine) but Federation X retain a messiness and ferocity all their own. They may be vogueishly bassless, but that's the only way that 'X Patriot' chimes with fashion: this is a band made from equal parts beer, blood, motor oil and ear-searingly loud guitars. Long may they continue. **8**

Pat Long

DECAL
Brightest Star
(ROTTERS GOLF CLUB)

Atmos-heavy Irish electro

This is a Rotters Golf Club release. So, when *NME* refers to electro in this review, we mean just that: sharp'n'squelchy synth sounds atop funky precision beats. 'Brightest Star' contains precisely zero Germans wielding vibrators and shouting about art. This is not electroclash.

Rather, Alan O'Boyle, resident at Dublin's Bleep night, has cut 12 jacking tracks that make up for in charisma what they lack in vocals. Eagle-eared clubbers may already know the brilliant 'Superscum', marrying as it does a nagging electropunk riff with soaring low-end sonics (think: Fat Truckers-meets-Vitalic's 'La Rock No1'). Elsewhere, O'Boyle is just as effective, with bouncy bass, high-pitched squiggles, razory flashes and gothic swooshes worked into punchy, atmospheric electro vignettes. **7**

Tony Naylor

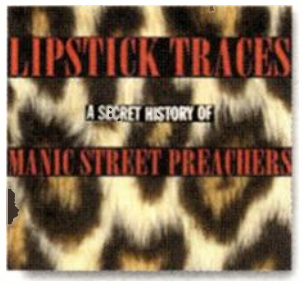
PHOTOGRAPHY: ANDY FALLON/BIGPICTURESPHOTO.COM

Manic Street Preachers: with Nicky Wire rocking the 'Bet Lynch' look

KISS AND MAKE UP

BY COMPILING THEIR B-SIDES AND ASSORTED COVER VERSIONS, THE MANICS EXPOSE THEIR TRUE SOUL

MANIC STREET PREACHERS
Lipstick Traces: A Secret History Of Manic Street Preachers (EPIC)



They sum it up in the very first line of the very first song. *"Were we the Kinnock factor?"* growls 'Prologue To History'. Rank outsiders rebelling against '80s decadence, conquering champions armed with a better way, a dignified descent but, to the faithful masses or classes, still *Welsh*...

Still, it's funny that Manic Street Preachers should call their secret history 'Lipstick Traces...', since their B-sides were always the place where James would let rip and indulge his inner Springsteen. Whatever, their second compilation in a year arrives either as a cynical contractual obligation or a noble gesture of recompense for the shitshow of a tracklisting that was 'Forever Delayed'. But, as a story that needed to be told, it's thrilling.

It's the story of how 'Comfort Comes' formed the blueprint for 'The Holy Bible', how 'Mr Carbohydrate' saw Nicky draw his own line in the sand just like Richey on 'Faster' (*"They call me a boring fuckhead/Say I might as well work in a bank"*). It's also about how and why 'Donkeys', their most beautiful song, was allowed to be pissed away, and why bloody 'SYMM' made it onto 'This Is My Truth...' rather than 'Prologue To History'.

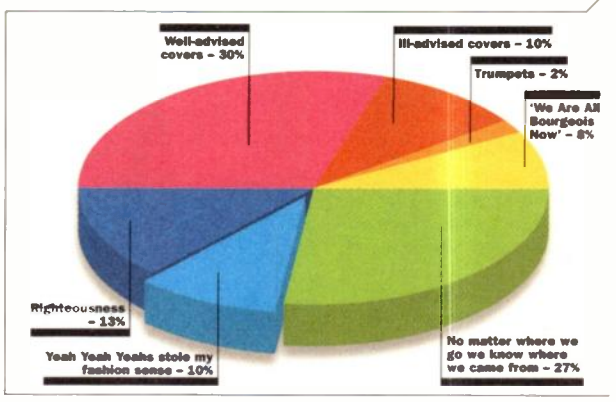
Elsewhere, 'Judge Yr'Self', the last song with Richey, sounds exactly like the proto-goth of 'The Holy Bible' grafted onto 'Everything Must Go''s stadium melodics, and is brilliant. 'Lost' single '4 Ever Delayed' is everything 'There By The Grace Of God' should have been. And as for the covers disc, take 'We Are All Bourgeois Now' (McCarthy), 'Velocity Girl' (Primal Scream) and 'Didn't My Lord Deliver Daniel' (Paul Robeson) and try to forget that 'Wrote For Luck' (Happy Mondays) ever happened.

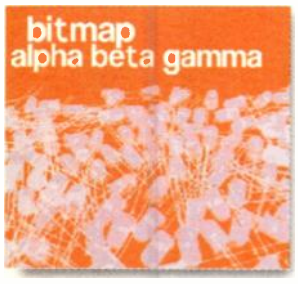
More than anything, 'Lipstick Traces...' is the full stop that they and we deserved, setting the scene for them to make their 'elegiac pop' album and become the new REM (the irony). So, for the music... **8**

But for looking inside themselves and seeing what was wrong... **10**

Dan Martin

THIS ALBUM WAS MADE FROM...


Well-advised covers – 30%
Ill-advised covers – 10%
Trumpets – 2%
'We Are All Bourgeois Now' – 8%
Righteousness – 13%
Yeah Yeah Yeahs stole my fashion sense – 10%
No matter where we go we know where we came from – 27%



BITMAP
Alpha Beta Gamma
(GENTLE ELECTRIC)

Former Salako man out-Betas the Betas with summery debut

It's summer and the other flowers are playing three-chord tricks. How does a modern petunia stand out from the hanging basket? Does he go down the Pavement 'writing songs while sleepwalking' approach, sonic terror dentistry or a little bit of 'analogue synths go bloop'? Bitmap try all approaches, from the Kraftwerk twitter of 'Adult Education With Pregnant Denis Mortel' to the Merseybeat of 'I'm So Lonely' (angry Stylophone bees during 'The Wind Farmer' are the only nods towards root canal work).

If Bitmap could change their name to The Beta Band, thousands would hail this as the album that finally confirmed their potential. For it is the spirit of the Betas' 'The Three EPs' that pervades this like the bread smell pumped out of supermarket air conditioning units. It's no bad thing. **8**

James Snodgrass

DJ KAYSLAY
The Streetsweeper Vol 1 (SONY)

Underground hip-hop mixtape maestro goes overground

Mixtapes are the very lifeblood of hip-hop. As dubplates are to reggae and white labels to dance music, so mixtapes bypass the music industry's strategies and bring the beats direct to the streets. DJ Kayslay is one of New York City's premier mixtape artists. Also known as The Drama King, he encourages verbal battles, competition and confrontation.

For 'The Streetsweeper Vol 1', he's gathered a veritable who's who of US hip-hop over some rather accessible but still edgy productions. From all points of the map Nas, Mobb Deep, Scarface, MC Ren, Fat Joe, 50 Cent, Vita and many, many more come correct with excessive lyrical violence and enough guns to stock an armoury. DJ Kayslay is out to crush all weakhearts. **7**

Dele Fadele

KEVIN BLECHDOM
Bitches Without Britches (CHICKS ON SPEED)

The Moldy Peaches, with laptops. Anyone?

Kevin Blechdom, aka San Francisco's banjo-plucking synth-punk Kristin Erickson, doesn't like uptight electronica producers. *"Your anti-melody malady/You're dismal, minimal"* she sneers on 'Talking Tech'. The sentiment is spot on, but a bit rich, coming from someone yammering out nursery-rhyme lyrics about pretzels'n'wet pussy, love'n'radioactive cum atop a barmy bluegrass rave-pop racket. Accessible isn't the first word that springs to mind.

Maybe 'Interspecies Love' – a song about shagging aliens or animals or both – is meant as a shocking sociosexual satire but, like much of 'Bitches...', it just sounds adolescent. And yet, it has its moments. Daft love/lust song 'Mister Miguel' is crude but also an irrepressible slice of slightly dangerous lo-fi electro-pop. **5**

Tony Naylor

THE STAR SPANGLES
Bazooka!!!
(PARLOPHONE)

Post-Strokes also-rans weigh in with lukewarm debut

There is something very wrong about The Star Spangles. The way they look as if they've raided Fab and Julian's wardrobe wearing blindfolds. *That* name. Let's not even mention the album title.

They have clearly done their homework. But perhaps a little too much: covers of the Johnny Thunders/Wayne Kramer song 'Crime Of The Century' and the Hoodoo Gurus' 'I Want You Back' (renamed 'I'll Get Her Back') threaten to turn the album into a museum piece. 'Which Of The Two Of Us Is Gonna Burn This House Down' and 'Stain Glass Shoes' show signs they may yet escape their thrift-rock straightjacket. But generic stomps like 'I Don't Wanna Be Crazy Anymore' suggest unless The Star Spangles develop their own personality soon, they may not have to. **5**

Paul Moody

METEORITES
Dub The Mighty Dragon (RISE ROBOTS RISE)

NERD-aping Germans get crunked up

White boys making digital bogle tracks about dairy products: the Meteorites are a pair of Euro cads gamely trashing the assumption that all Germans are humourless robot-fuckers.

Avant-garde button-pressers mimicking the studio somersaults of chart overlords like Timbaland and The Neptunes has become a familiar occurrence, with stuttery R&B bump and hydraulic Kingston grind noising up the once-scholarly corridors of electronica. So on 'Milkman' rapper Max Turner praises the white stuff over an elastic electro-dancehall rhythm, while 'Meteorite''s orgy of Prince-ly yelps and junglist sub-bass razes the disco to the dirt. The rest may be little more than jaunty pastiche, but is that a bad thing when you have such charismatic imitators? **7**

Mike Carhart-Harris

NME'S PICK OF THE MONTH

What we said about the past four weeks' best CDs

VARIOUS
New York Noise: Dance Music From The New York Underground 1978-1982 (SOUL JAZZ)
"Manages to be both disquieting *and* danceable."

KINGS OF LEON
Youth & Young Manhood
(HAND ME DOWN)
"The most exciting new band of the year. All hail to the kings."

COLDER
Again
(OUTPUT)
"Mining a bleak sound, Colder have produced something which, ironically, is suffused with humanity."

THE MARS VOLTA
De-Loused In The Comatorium
(UNIVERSAL)
"The one thing that makes it special is its ambition."

PHOTOGRAPHY: KEVIN WESTENBERG/COLIN LANE

AHEAD OF THE PACK

WORLDLY ELECTRO TORCH SONGS FROM 19-YEAR-OLD WUNDERKIND

PATRICK WOLF
Lycanthropy
(FAITH & INDUSTRY)

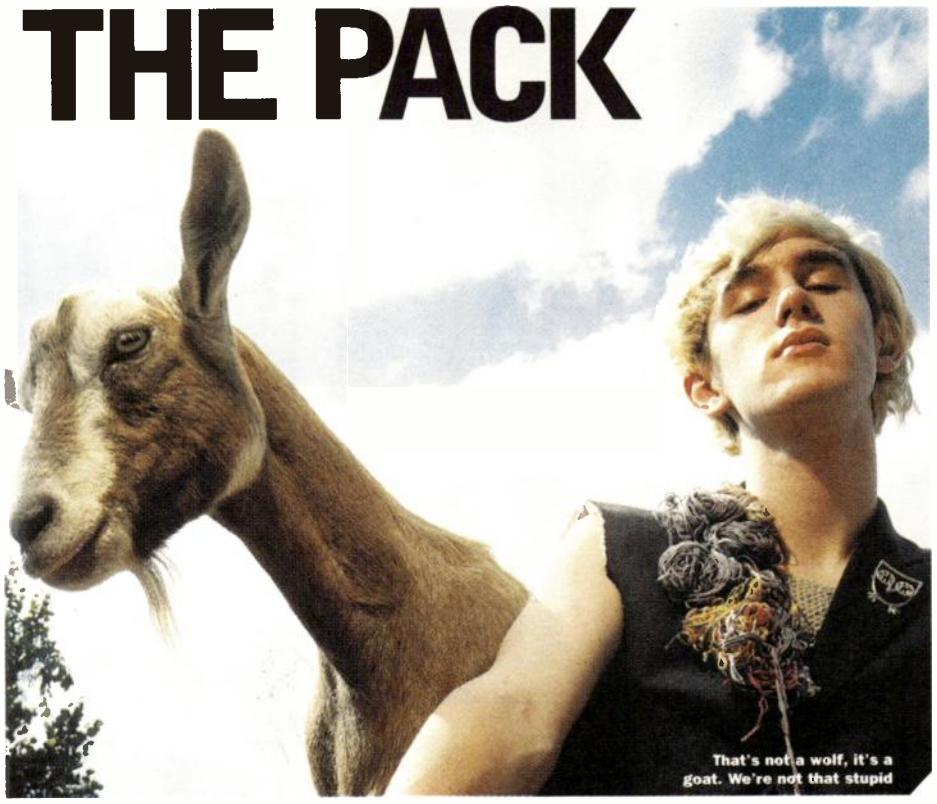
Summer. For most of the pop planet the sun's out and clothes are off, but for one Londoner it's getting very, very cold in herre. In his world the sun doesn't shine, but that's fine because he doesn't want it to. The world he has invented is a world which exists nowhere outside these 14 tracks: the soundtrack of the eight, 12-month winters since Patrick Wolf's eleventh year.

These days, Patrick Wolf is 19, going on 19th century. He likes knitting, references Virginia Woolf in his songs and helps The Hidden Cameras out on viola, which is to say that he is not Andrew WK. He also has a laptop and the sound he makes is like Mike Skinner doing *Dickens: The Musical*.

If you're sensing the whiff of a self-mythologising, post-ironic Hoxtonism... well, you might be onto something. But what saves 'Lycanthropy' from being so much avant-garde style mag roadkill is its combination of big tunes, pulsing electrofolk backbeats, harsh humanity and uncomplicated emotion. If a teenage Morrissey had heard this album, he might not have bothered inventing The Smiths, but despite the emotion there's no love here. The harrowing 'Childcatcher', a bleak meditation on child sex abuse (*"I was still a child when you caught me and tied me to your bed/You gave me shoes and pretty clothes, and I gave you what I had between my legs"*) sees to that. But like the Pet Shop Boys – for whom Wolf easily fits the bill of dodgy lodger – the warmth this album does find is in the arms of London, from the bitter naivety of 'Pigeon Song' to the distant chimes of Big Ben through the heart of 'London' itself.

This is an album about the scum on the surface of the Thames and the brutal secrets below. But, however ugly it may sometimes be, truth is always beautiful, and Wolf's version of the world is so enchanting that his own truth is never open to question.

Peter Robinson **8**


That's not a wolf, it's a goat. We're not that stupid

FIVE FACTS ABOUT WOLVES

1 The average adult wolf is 127 to 164cm long. Not sure what this is in feet

2 They like to eat sick and weak animals. Then again, don't all?

3 In 300BC, wolves became objects of a devotional cult among the Celts

4 In Greek mythology, a king named Lycaon was turned into a wolf by the great god Zeus.

5 You stand a better chance of getting hit by a meteorite than killed by wolf, though still wouldn't want to get into a fight with one

NB: You don't want to mess with Zeus

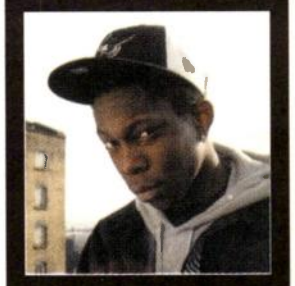
BONUS FACT!

'Lycanthropy', as in Patrick Wolf's album title, is the act of becoming a wolf. Ooh, scary.

REVIEWED NEXT WEEK:

SUPER FURRY ANIMALS
Phantom Power
(SONY)
Yetis, golden retrievers: a menagerie of pop pleaures. It can only be the return of Gruff Rhys' mighty pop psychedelia machine.

DIZZEE RASCAL
Boy In Da Corner
(XL RECORDINGS)
The real sound of the streets? We see if oiky east Londoner and Roll Deep Crew member Dizzee has got what it takes to rival Mike Skinner



THRICE
The Artist In The Ambulance
(ISLAND)
Is this the only hardcore album you'll need this year?

DM AND JEMINI
Ghetto Pop Life
(LEX)

Sussed party-hop from the UK's hippest label

Lex may be *the* label for laptop-twiddling, brain-tickling hip-hop, but this New York duo care less about masturbating over ProTools and more about stirring up joyous party vibes. Although let's not pigeonhole this as simply a good-time record.

'Omega Supreme (Who?!)' reveals Jemini's octave-leaping delivery, whereas 'Here We Go Again' compresses racial strife and Marvin Gaye's entire social conscience into a four-minute groove. But, as you might expect from an act whose DJ dresses as a giant mouse, they like a joke (*"Ass so big she left skidmarks on the dancefloor"* goes 'What U Sittin' On?'). Encompassing everything from big beats to Beethoven, here's a funk-fuelled hip-hop record that virtually *orders* you to get down. Failure to comply is your loss.

Tim Jonze **8**

LEE 'SCRATCH' PERRY
Alien Starman
(SECRET RECORDS)

Houston, we don't have a problem

The visionary dubmeister seems to be enjoying a revival, winning a Grammy for last year's 'Jamaican ET' album and curating Meltdown in London last month. Officially, he is off the weed and back on a semi-serious career path but anyone who saw his splifftacular show with Tricky at Meltdown can confirm that, whatever planet he is now orbiting, the godfather of space-reggae is not coming back. And why should he?

Judging by the inessential but solid grooves on 'Alien Starman', he appears deliriously happy to be chatting yet more nonsensical playground rhymes and offbeat social commentary. Covering Motown classic 'My Girl', Perry sounds like an old soulman coasting through his autumn years. But even on relaxed form, he can not help but sprinkle a little intergalactic magic.

Stephen Dalton **5**

MICK HARVEY
Australian Rules
(MUTE)

Deeply engaging soundtrack from original Bad Seed

A soundtrack to a film that actually fucking exists! Genius! Harvey previously scored *Chopper*, starring the pre-*Hulk* Eric Bana, but this is a way more uplifting ride where string quartets, sitars, church organs and pianos illuminate the story of a football-playing boy from a south Australian town who falls in love with an Aboriginal girl.

Instrumental, save for wrecked country lament 'What I Done To Her', Harvey excels at short – sometimes annoyingly short, like the fleetingly beautiful 'Morning Outside The Pub' – spare pieces like massive, empty skies ('Dumby At Half Time', 'Clarence And Blacky'). Although he's equally good on languid funk ('Grand Final Second Half') and gripping, angry noise ('The Shooting').

Bedroom fantasists take note: this is how it's done.

Rob Fitzpatrick **7**

PEDRO
Pedro
(MELODIC)

Sun-dappled gorgeous laptop tomfoolery

It's easy to imagine 24-year-old James Rutledge, aka Pedro, laptop in hand, keeping it real in the great outdoors. There's something pleasantly organic about this, Rutledge's debut longplayer and a one-man crusade against the frigidness of electronic music.

When Pedro aligns cascading orchestral arrangements with bleeps and loops, images of lush green beauty replace any notions of electronic tomfoolery. Like Four Tet on an outdoor activity course, Rutledge's tinkering recalls scenes of mating deer and sparkling morning dew. Consider the brass squawking of 'Dead Grass' and you can almost hear the yawn of a hungover badger, while 'Fear And Resilience' sounds like a cascade of falling pine cones. Wonderful stuff that, at long last, proclaims summer is here.

James Jam **7**

THE NECTARINE NO 9
Society Is A Carnivorous Flower
(CREEPING BENT/BEGGARS BANQUET)

Scots art-rockers reinterpreted

Try to make any sense of this record and you'll be shocked to see how many Carnivorous Flower Societies Google will report. This 'incubator mini-album' sees six reinterpretations of the Edinburgh voodoo beat seditionists' lurching 2001 composition 'Pong Fat 6'.

Exactly what the difference between an 'incubator' and a remix album is *NME* ain't sure, but there are good people involved, so we'll let it go. Manc rock affiliates Transelement chloroform the sense out of 'Hubcaps Are Great', Bill Wells and Norman Blake go evil and jazzist on 'Society Is...', while Colditz provide light relief with the sci-fi minimalism of 'The Lemon Demonstration'. There's plenty going on, but this is the musical equivalent of walking round a drama studio barefoot, pretending to be animals.

Dan Martin **5**

FORTHCOMING RELEASES

July 28
THE CORAL
Magic And Medicine
(DELTASONIC)
NME said: "We'll have to make do with nothing more than brilliance. **8**"

August 4
SOLEDAD BROTHERS
Voice Of Treason
(LOOG)

August 11
THE HISS
Panic Movement
(LOOG)

August 18
ELBOW
A Cast Of Thousands
(V2)

September 8
THE RAPTURE
Echoes
(VERTIGO)

PHOTOGRAPHY: EVA EDSJÖ (SHOT AT VAUXHALL CITY FARM. vauxhallcityfarm@ukonline.co.uk)/DAVID ELLIS/JAMIE BEEDEN

SINGLE OF THE WEEK

Burning Brides: the sun shines out of... the side of their necks

BURNING BRIDES
Arctic Snow (V2)

Though not particularly big on talk, it's nice to report that Philadelphia's Burning Brides are reassuringly heavy on rock tackle. Bringers of heads-down, no-nonsense rock'n'roll, the band have the simple new rock revolution manifesto written large over their slightly bell-bottomed jeans: if there's nothing broke in the classic formula, then don't fix it.

So it is with 'Arctic Snow'. Essentially quite

similar to 'The Passenger' by Iggy Pop as it might sound if done at warp speed by the Foo Fighters, this may not ignite the digital age with the white heat of new ideas, but that's not the point. This is a single about simple pleasures, about loudly struck guitars and wildly wailed choruses, and it rules the week with its uneducated charm. ***(JR)***

PHOTOGRAPHY: PIETER M VAN HATTEM/DEAN CHALKLEY

AVRIL LAVIGNE
Losing Grip

(ARISTA)

Horrible, ugly-sounding, mewlingly unlistenable gripe-rock bollocks from that odd-looking, frowning dolt that fancied the bloke on the rollerskates. Or something. Quite frankly, ex-*Brookie* freak Jennifer Ellison wet-farting 'Agadoo' through a wounded trumpet for the rest of all our natural lives would be a more attractive pop offer than this desperately thin gruel. ***(RF)***

THE POLYPHONIC SPREE
Soldier Girl

(679/GOOD RECORDS)

"She makes my head spin around!" they chorus, and, for reasons yet to be properly explained by either art or science, you just feel a thousand times better than you did before you started listening. TPS are brilliant beyond reason and you should buy this immediately, but avoid the crushingly tedious mix by über-grumps Death In Vegas, as it sucks La Grande Banane. ***(RF)***

CALEXICO
Alone Again Or

(CITY SLANG)

With Arthur Lee walking on plaudits everywhere he goes, it's good to see that the work of Bryan MacLean, his songwriting partner in '60s legends Love, hasn't been forgotten either. Here, then, we see his beautiful 'Alone Again Or' rendered by Calexico, whose 'Feast Of Wire' album this year was 'OK Computer' for people on horseback. South-of-the-border strumming duly abounds amid the psychedelic wooziness here, and were you to say "Like The Coral with cacti", you'd not get into too much trouble. ***(JR)***

JANE'S ADDICTION
Just Because

(CAPITOL)

Many nipples have been pierced in the name of Jane's Addiction – according to reliable sources (most prominently, Jane's Addiction) one of the most influential groups of the late-'80s. Their members now more familiar to us from other projects (Dave Navarro from the Chili Peppers, Perry Farrell from Lollapalooza), they return like a supergroup, but are in fact much better. Quality riffing, strange vocalising, 'Just Because' is a strident, other-worldly song, which wouldn't sound out of place next to Queens Of The Stone Age in a world that has come round to their way of thinking. ***(JR)***

NU FOREST
I Picked A Flower

(GEOGRAPHIC)

A fantastically lazy-sounding gorgeous pop wonder featuring Jarvis Cocker 'in character' as an ageing, slightly seedy Lothario pop star intent on inserting his wife-beater where it has no place being inserted. *Months* of preparation for that role, presumably. Expect this to have destroyed your wireless with over-play by the autumn. ***(RF)***

MURDERDOLLS
White Wedding

(ROADRUNNER)

Yes, it's the Billy Idol hit, and so it shouldn't be even remotely brilliant, but by golly it is, a sledgehammer desecration of a panto-rock classic that continues the fine scary-rock tradition of turning '80s cheese into 21st century precious metal. Can someone have a crack at some Haircut 100 next? ***(PC)***

VIRGIN LOVES

CDs £1.99 each & 7" £1.49

The Sleepy Jackson
Vampire Racecourse
Out Now

Australia's psychedelic pop sensation. The Sleepy Jackson. unleash their Velvets-inspired debut UK single. Teeming with chiming guitars and Beach Boys styled harmonies. the CD features two non-album tracks. Go on – take a bite.

Out Now
Longview
Further

From a band that claim 'legendary status is the only goal worth achieving', the UKs Longview head in the right direction with their outstanding and powerful single Further. CD1 features two new tracks and CD2 features the Elbow remix and video.

CDs £1.99 each & 7" 99p

PROOF
Electric Coolaid Acid Testing
(AMC)

Six-track EP from the D12 man who has successfully resurrected the ultra-grimy horrorcore vibe of early-'90s hip-hop wonderbods Gravediggaz and applied the sound to taking hallucinogenics and shooting people. No Eminem in evidence, but still made *NME* want to buy an over-sized hoodie and terrorise its parents with *wadical* pot-smoking habits and general hygiene-free surliness. ***(RF)***

HAVEN
Tell Me
(VIRGIN)

And so we suffer the sloggers to come unto us. Refugees from the last days of Epic Indie (ah, such days! When Beard out of Marion talked, and the world sighed as in a dream!), you can almost hear Haven slouch under the weight here as they request "more guitar". 'Tell Me' is indeed chock-full of guitar, it's just that with all this sound and fury there's not much room left for a song to get a look-in. ***(JR)***

MACHINE GUN FELLATIO
Impossible Love EP
(DOUBLETHINK)

One day a record company will force them to change the name to MGF or Machine Gun Horatio (also a great name) but, for now, rejoice in their unrestrained, gleeful, full-pelt rhythm & blue (as in 'bit of blue for the dads'). Lead track 'Mutha F—a On A Motorcycle' (see?) is immeasurably insouciant and ramshackle, but after one listen you will be singing the ribald foul-mouthed-Space chorus until you are old and grey. And what a sleeve! Bunny-poultry intercourse – it's the way forward. ***(PC)***

FORT LAUDERDALE
Rock And Roll
(MEMPHIS INDUSTRIES)

Much as we admire Victorian pornography-loving, *Wicker Man* obsessive folkadelic aesthetes Fort Lauderdale – and we do – we can't help but be suspicious when they make a racket like a pre-school Spaceman 3 and suggest that *"rock and roll"* is *"killing"* their lives. Especially when the flipside is a Debussy-esque solo piano piece. Ah, the wonder of weirdos. ***(RF)***

SERAFIN
Day By Day
(TASTE)

Persistently unremarkable and fidgety punk-pop that surges along in search of an idea and, finding none, opts for shouting and lots of cymbals exploding like cheap special effects. For an eye-blink over three minutes it tries gamely, but to scuff your pogoing shoes to this would be a waste of... ummm... anti-scuff spray. If such a thing exists. ***(PC)***

MOMMY AND DADDY
What Is The Function?
(BIG CAT)

A bit like The White Stripes if they were punk-funk, Mommy And Daddy have stripped the prevailing New York genre down to its bare essentials (bass and sequencer) with 'What Is The Function?' the logical and shouty result. And not bad it is, too – Vivian Sarratt sloganeering over Edmond Hallas' bass, onto which hipsters with mathematically impossible haircuts will unconvincingly attempt to ladle indifference. ***(JR)***

YOUNG HEART ATTACK
Over And Over
(XL RECORDS)

More rock than a geologist's wet dream, this starts out hysterical and continues to gather steam until a drum solo actually seems like the only sensible conclusion. Stuffed with rapturous *"woowoo"*s, it is the record you'll want playing as you smash up your office workstation with a crowbar for no apparent reason. Yes, it really is *that* good. ***(PC)***

THE SUN
Love & Death
(B UNIQUE)

Confusion, thy name is The Sun. Here we find the band doing a convincing imitation of The Clash – sheiks and deserts period, not concrete and tower blocks– as well as a singer-songwritery kind of thing. Meanwhile the first song, 'Fell So Hard', sounds a lot like Rocket From The Crypt and is quite excellent. Difficult to know quite what's going on here, but still, as they say in the adverts, We Love It. ***(JR)***

THE CORAL
Pass It On
(DELTASONIC)

Wacky characters, chart success... that The Coral have managed to achieve all this without turning into Space is still cause for a considerable amount of joy. More importantly, further pleasure arrives here in the shape of 'Pass It On'. Given the complexity of some of their previous offerings, this is something of a straightforward song, but within its piano refrain lies continued evidence of their eye for pop genius. Proof, if any were needed, that you don't have to be a circus to be both big and top. ***(JR)***

FORTHCOMING RELEASES

July 28

THE DANDY WARHOLS
You Were The Last High
THE HISS
Clever Kicks
THE FUTUREHEADS
First Day
HOT HOT HEAT
No, Not Now

August 4

ELBOW Fallen Angel
GOOD CHARLOTTE The Anthem
THE RAVEONETTES That Great Love Sound

REVIEWED NEXT WEEK:

FLINT
Aim 4
KOSHEEN
All In My Head
ALL-AMERICAN REJECTS
Swing Swing
STEREOPHONICS
Maybe Tomorrow

SINGLES OF THE WEEK

CD, DVD & 12" £1.99 each

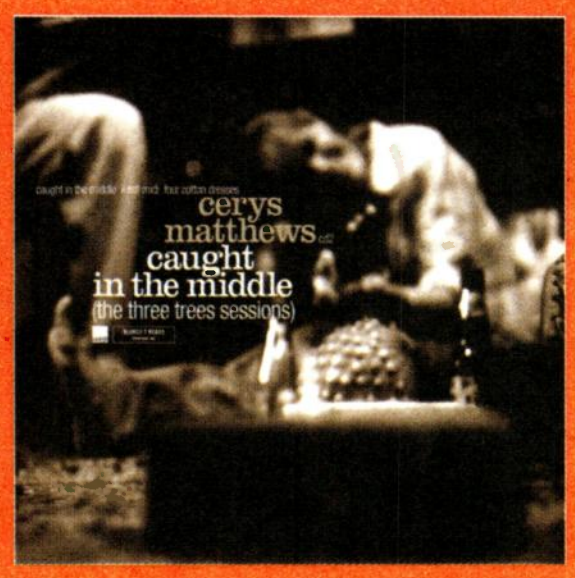
The Polyphonic Spree
Soldier Girl
Out 14 July

Surely the only group in the world to feature a viola, theremin and around twenty-five members, the celebrated Texan choral symphonic pop band release the stand-out track from their debut LP 'The Beginning Stages Of...'. Both the CD and DVD formats feature remixes by Zongamin, Stereolab and Death In Vegas.

Out 21 July

Cerys Matthews
Caught In The Middle

The lure of Nashville proved too much for the ex-Catatonia singer whose magical first single from her debut solo album Cockahoop is an inspired change of direction. In all, there are four non-album tracks across CDs 1 and 2.



CDs £1.99 each

Prices may vary in Eire.

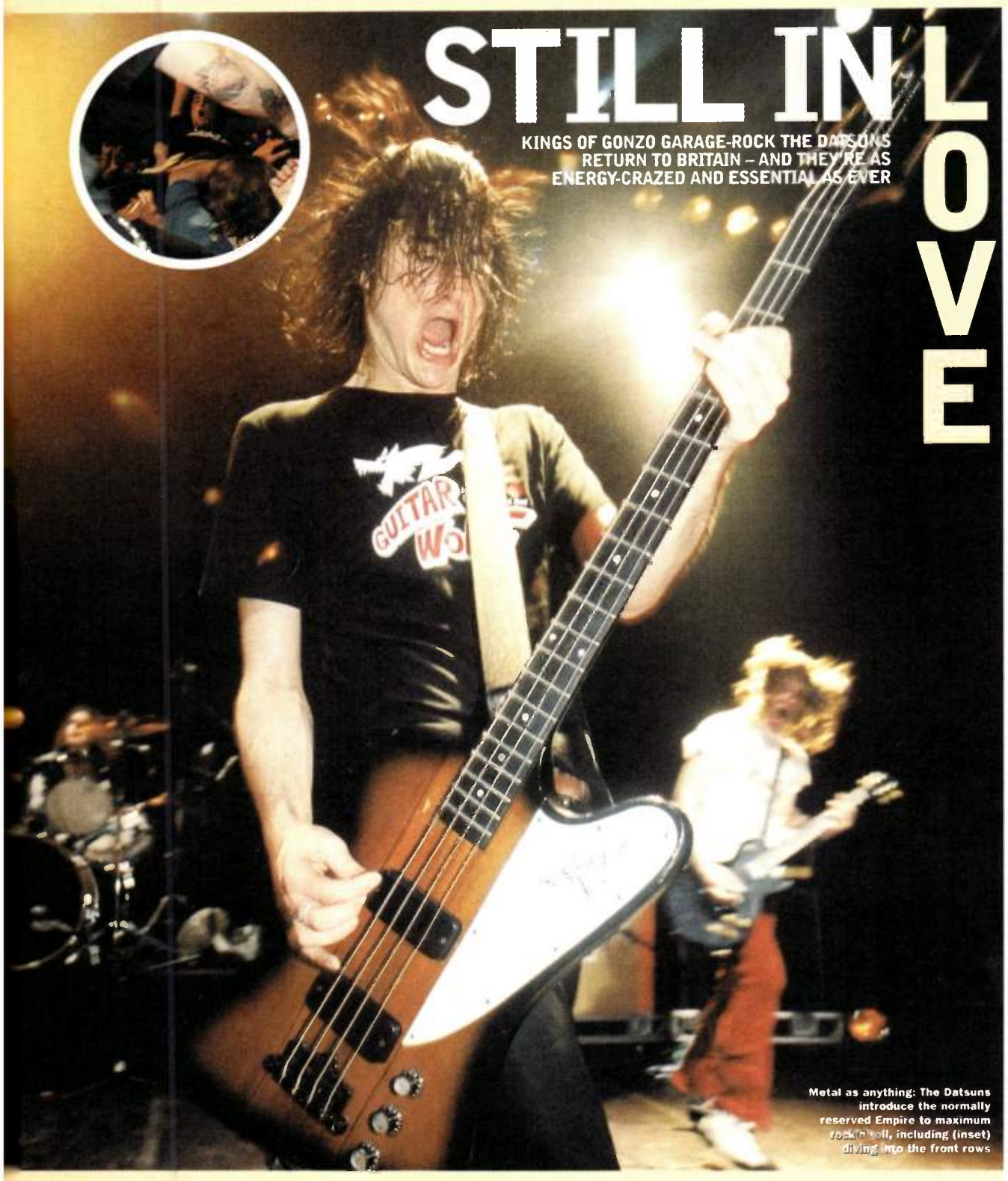
Virgin megastores xpress

WHATEVER TURNS YOU ON

Virgin megastores

LIVE REVIEWS

Edited by Pat Long



STILL IN LOVE

KINGS OF GONZO GARAGE-ROCK THE DATSONS RETURN TO BRITAIN – AND THEY'RE AS ENERGY-CRAZED AND ESSENTIAL AS EVER

Metal as anything: The Datsuns introduce the normally reserved Empire to maximum rock'n'roll, including (inset) diving into the front rows

THE DATSUNS
London Shepherds Bush Empire July 1

So you've learned your three chords – what's next? Are you going to churn them out joylessly every night? Or are you gonna take a leaf out of The Datsuns' Big Book Of Stadium Rock Heroics and play things as fast and full-on as possible?

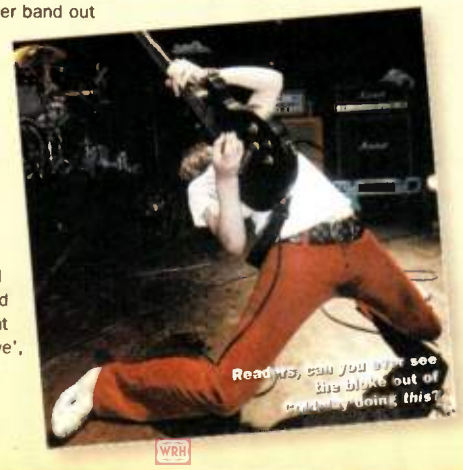
There's nothing remotely clever about the songs that The Datsuns play tonight. But Dolf and the boys know *exactly* how to thrust their hips, stomp their feet and swing their arms in a sterling example of how to play a live show: taking the same turgid '70s rock clichés that even your postman is peddling these days – from AC/DC to T.Rex – and transforming them into something so sex-crazed and feral it practically humps your leg.

Dolf De Datsun yelps like a madman through the turbo-powered 'Sittin' Pretty' and the glam stomp of 'Harmonic Generator' but then you'd yelp too if you wore trousers that tight. Elsewhere the squiggly guitar solos of 'Super Gyration' threaten to escape from the venue, run down the street and terrorise innocent west Londoners, whereas 'MF From Hell' remains great simply because, well, how could a song called 'MF From Hell' *not* be great? And all the while Dolf's working the crowd into a sweat, dousing them with water while they go absolutely gonzo-crazed mental. Even new songs like 'Cherry Lane' manage to get the crowd clapping along within the first two riffs.

Sure, it looks like they've practised this countless times in front of the mirror, but then so has every other band out there. And so, almost certainly, have you. It's just that The Datsuns liked what they saw. And anyway, if this really was such a polished, pre-packaged show then they'd never fuck up and deliver such a flat version of 'In Love', would they?

Whatever, tonight's gig is a lesson in how to make some hoary old rock nonsense sound utterly and totally essential. You've learned your three chords. Now play them like *this*.

Tim Jonze



Read us, can you BEAR see the blokes out of Grizzly doing this?

ELEFANT
New York Bowery Ballroom June 27

NY Lotharios live up to 'hottest new band in town' status

At first glance, Elefant are the sort of band you'd love to hate. They have a louche, handsome frontman, a battery of heartfelt pop songs about girls and a nifty NYC scene pedigree coupled with a mid-'80s aesthetic that places them at the precise middle point between The Strokes and Interpol. Yet there's something else going on, something irresistible. You walk away feeling like you've just been chatted up by someone vaguely unsavoury but emphatically seductive.

But Elefant aren't just trying to get you into bed – they're all about romance. In fact, it's their very earnestness that sets them apart from their self-consciously hip peers. They're utterly, unapologetically uncool – Argentinian singer Diego Garcia wears a gold medallion and his shirt unbuttoned a notch below decency while crooning lines like *"Love is a beautiful place where I am not"* in his best bedroom-Bowie voice – and this is what makes them truly great. Old-fashioned notions couched in fluid post-punk riffs (with just a hint of boogie – think Psychedelic Furs and Echo And The Bunnymen) are Elefant's surprise trump card. Maybe we've forgotten, with our 21st century irony buffers, how sweet it is to be sweet-talked. Suspend your disbelief – give Elefant a chance.

April Long

TED LEO & THE PHARMACISTS
Cardiff Barfly July 2

New York cult indie hero, starting again in the UK

Ted Leo has spent a decade grafting sparkling melodies onto refreshingly intelligent songs, and the US indie cognoscenti love him for it. Formerly found doing time in garage-mod types Chisel and The Sin Eaters, his current group The Pharmacists have released one of this year's best albums, 'Hearts Of Oak', and feature on the recent 'Yes New York' compilation.

None of which means much to a crowd who, without exception, have no idea who he is. Still, Ted and his four Pharmacists take it like troupers and kick out some superbly perky jams regardless. 'Where Have All The Rude Boys Gone?', 'I'm A Ghost' and 'The High Party' are delivered in gleeful fashion, one after another. Coupled with 'The Ballad Of The Sin Eater' – a curious story about travelling through Europe, backed by several tambourines – it sounds like The Kinks, The Jam and Guided By Voices queuing up for their 180 seconds of fame. Ted lurches around and bulges veins like the cerebrally blessed ex-hardcore kid he is, and everything is splendid. At least, it will be if you give this man the love he deserves.

Noel Gardner

GOOD CHARLOTTE
London WC2 Astoria July 1

Preachy pop-punk horrorshow

"AAAAAAAAAAHHHHHHH!" Ever wondered what a couple of thousand teenagers would sound like if they spontaneously orgasmed? We reckon it wouldn't be that different to the noise loads of girls in here made when God-botherers-cum-chart-botherers Good Charlotte appear. Because Good Charlotte are huge. Both their Top Ten singles, 'Lifestyles Of The Rich And Famous', and the totally brilliant 'Girls And Boys' are everywhere all the time. And, unlike Blink-182 or Green Day, when Good Charlotte come on MTV, you don't shout abuse at the screen. Well, not immediately, anyway.

So when Good Charlotte are good, they're great. But when Good Charlotte are bad they're really, *really* bad. Take 'Wondering', which was written by Benji Madden about his dog, Cashdogg. Historically all songs about dogs are good (The Stooges' 'I Wanna Be Your Dog', Elvis Presley's 'Hound Dog', Kate Bush's 'Hounds Of Love') but 'Wondering' is about a love between a multi-millionaire punk-pop star and his pooch. Which is just fucking weird.

There's other bad/weird stuff, too. The endless preaching is pretty bad. And how many times can you mention the city you're playing before it gets really cheap ("How's life in LONNNNNDON? Do you like living in LONNNNNNDON? Where's a good place to party when in LONNNNNNDON?")? Then again, you'd have to be fucking hollow not to smile. Good Charlotte are good, bad, weird – a total headfry, in other words.

Imran Ahmed

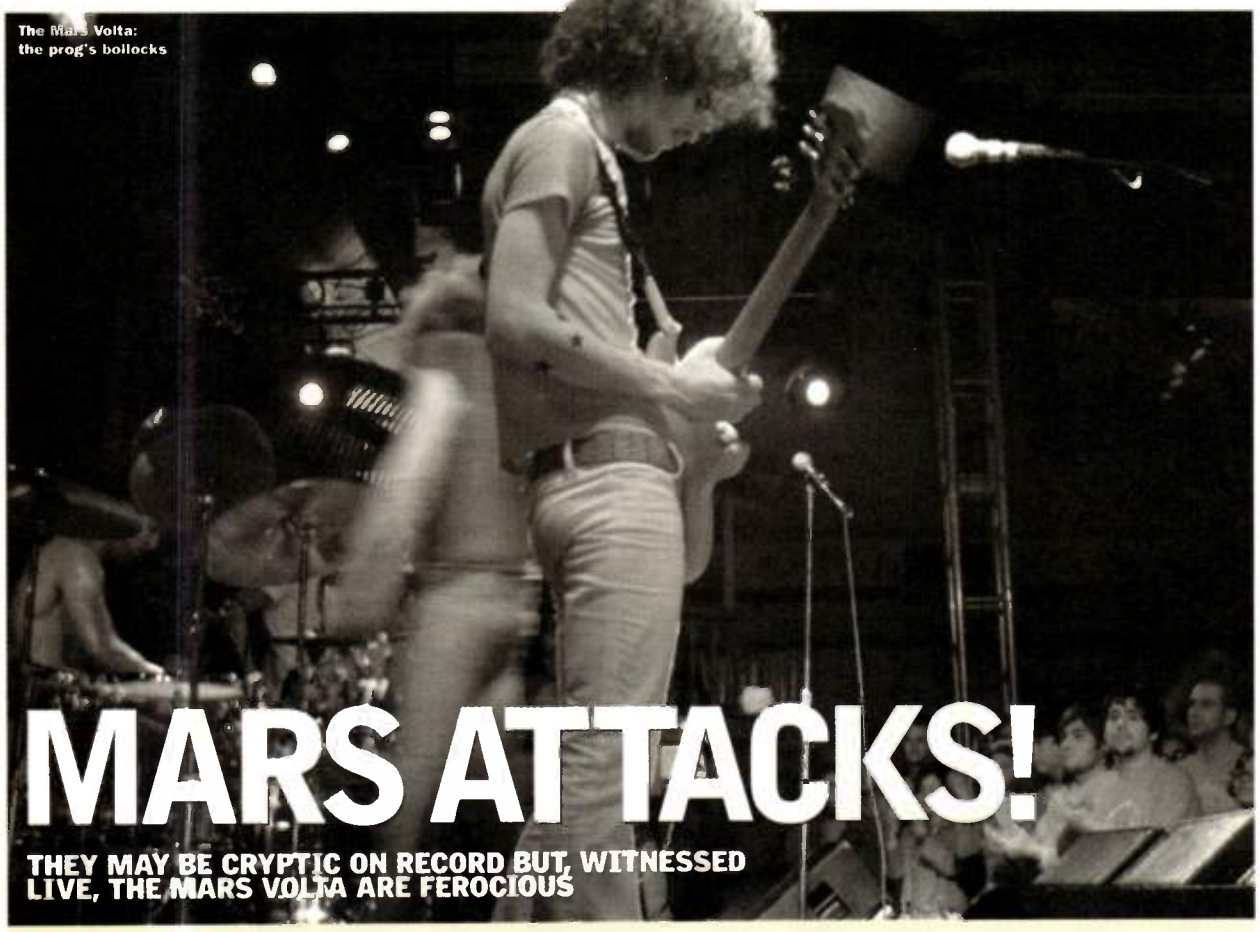
ADMIT IT! MY WORST GIG

MY WORST GIG

The stars 'fess up about their messiest night out. This week: The Hiss singer Adrian Barrera

"When I was in high school I went to see this punk band called Frodus at the Stone Lounge in Tampa, Florida. Things were going really well for the first five minutes of the gig, but then loads of skinheads and redneck Nazis turned up and started punching everyone in the face. That put a slight dampener on things, but the fact that shortly afterwards someone got stabbed with a beer bottle kind of ruined everything. I mean I'm all in favour of chaos, but preferably without the threat of serious injury..."

PHOTOGRAPHY: ANDY WILLSHER/DEAN CHALKLEY


The Mars Volta: the prog's bollocks

MARS ATTACKS!

THEY MAY BE CRYPTIC ON RECORD BUT, WITNESSED LIVE, THE MARS VOLTA ARE FEROCIOUS

THE MARS VOLTA
Los Angeles Henry Fonda Theatre July 1

When At The Drive-In split, lots of mean-spirited people scoffed at the Afro'd faction, saying that although Cedric Bixler Zavala and Omar Rodriguez-Lopez escaped with the best hair, the other members bagged off with the tunes. Matters weren't helped when the pair decamped to Rick Rubin's haunted Hollywood mansion, where it was assumed they'd record something as abominable as anything by the Red Hot Chili Peppers. Still, the results of those sessions – recent album 'De-Loused In The Comatorium' – garnered much praise, but its freewheeling eight-hits-of-acid-before-church-on-Sunday prog-isms kept many from enlightenment. Tonight, then, they have some explaining to do.

As they plunge headlong in to 'Son Et Lumiere"s assault, it fast becomes obvious that there's nothing obvious about this band. Cedric's ever-expanding hair-helmet now rivals Chaka Khan's, but he carries himself like a dark and handsome Robert Plant, grinding his lithe hips on the mic stand, while Rodriguez invokes the tie-dyed Hispanic-psych spirit of classic Santana. They may have toned down ATD-I's head-bobbing absurdity and sense of controlled chaos, but The Mars Volta are a thrillingly bombastic force, a group of compelling musical imaginations in full flight. And for a whole hour the theatre brims with chaos and drama, and no-one nips to the loos, even when they dedicate a ferocious 'Televators' to fallen comrade Jeremy Ward. We'll need some more time to unlock the secrets of 'De-Loused...' but you'd better believe that we'll be coming back for more soon.

Jolie Lash

THE TYDE
London King's Cross Water Rats July 1

SoCal jangle-psych troupe treat us to the dark stuff

The Tyde have jetted in from their Cali homes on a mission impossible: to spread sunshine all over another damp British summer. And with recent Rough Trade album 'Twice' placing them at the vanguard of the West Coast narco-rock scene alongside Black Rebel and The Warlocks, they have good reason to look content.

Sure, naysayers would suggest that their songs about spliffs, sunshine and surfing are insulated from anything remotely 2003. But, live at least, the band's fuzzy, druggy paeans to Southern California become infected with enough freaky Altamont-type bad vibes to prevent them from becoming pointless retro merchants.

'Go Ask Yer Dad' finds singer Darren Rademaker speeding through his lyrics like a proto-punk Dylan while the band go into mod-psych interstellar overdrive. 'Henry VIII' is sheer FM radio joy married to pop-art Ramones-isms. Closer 'New D' is tinctured with enough prog to treat the Water Rats to a night of the living drone. Those people who came expecting a flare-wearing, arse-clenchingly *authentic* recreation of LA's late-'60s canyon rock sound were sorely disappointed. And that can only be a good thing.

Paul Brownell

THE BRUNETTES
London Aldgate East Spitz June 30

Retro-hearted Kiwis make perfect drive-in soundtrack

Turn-ups, hairspray, polka dots – fill us up on eskimo pie and call us Betty because it looks like the '50s are cool again. Just look at New Zealand five-piece The Brunettes, a band who rock like Arthur Fonzerellli working his way through the Aloha Pussycats on Blueberry Hill.

Vixen man-trap Heather, with her black bob and sultry eyes, combines a purdy neckscarf with a cherry soda-sweet voice, while co-singer and ex-boyfriend Jonathan steps up to the mic with a sultry growl and white and red Letterman jumper. The combined effect is like watching Julian Casablancas and Meg White do *Grease*.

But if you like the idea of a doo-wop party outfit playing The Shangri-La's with a crush on The Beach Boys, then The Brunettes are your band. Opener 'The Moon In June Stuff' is as silly as a waitress on roller-boots, while 'End Of The Runway' is gorgeously slow in a St Etienne-style.

With tunes, novelty instruments (a glockenspiel and pint-sized drum kit) and off-kilter charm to boot, these hepcats seem fixed to steal the limelight from Junior Senior as the best cartoon fantasy band of 2003.

Cat Goodwin

THE STAR SPANGLES
London Oxford Street Metro July 2

Buzzsaw New York power-pop 'tude

Like it or not, New York is still chucking out quitegoodbands at a rate faster than Mick Hucknall works his way through women. The Star Spangles, though, have been knocking around Brooklyn perfecting their Johnny Thunders scowls for years, only to have their schtick pinched by The Strokes. Which might be why head Spangle Ian Wilson is stropping around the Metro's tiny stage like a five-year-old sent to bed early.

Fresh from a weekend spent soiling his Sta-Press trousers in the New Bands Tent at Glastonbury, Ian starts 'Party' with an invitation for members of the audience to join him onstage. It's a request met by three over-eager fans and a member of The Parkinsons, which makes the song less like a party than a Care In The Community field trip. They then attempt an admirably brief cover of Kiss's 'C'mon And Love Me', redeeming themselves with the perfect power-pop statement of intent 'Which One Of The Two Of Us Is Gonna Burn This House Down?'. The Star Spangles are the New York punker equivalent of eating a KFC family bucket in one sitting: it might be very bad for your health, but it sure feels good at the time.

Leonie Cooper

FOO FIGHTERS/MY MORNING JACKET
New York Hammerstein Ballroom July 2

Dave's pop grungers remind us how many hits they've had

Sometimes it's hard to believe Dave Grohl is actually a legitimate rock star. His affable jeans'n'T-shirt persona make him way more believable as some nice guy drummer in a teen-fantasy garage band than the former spine-tingler of Nirvana, let alone a charismatic frontman in his own right. But, if there's still anyone left doubting Grohl's ability to escape from the shadow of his former band, they only need to look around tonight's sold-out show to know that Grohl has long been a star in his own right. Kurt who?

Hand picked to support by the headliners, My Morning Jacket's moonshine-drunk heart is graciously rooted in the Lynyrd Skynyrd school of Southern Rockin' and their jam-heavy riffery pleases even the most callow MTV viewers among the Foos' audience.

Hitting the stage with a vicious wolverine ferocity, the Foos launch straight into 'All My Life', igniting the crowd into a squealing frenzy. Pummelling through their set – which serves as a neat reminder of just how many hits they've actually had – 'Stacked Actors', 'My Hero' and 'Times Like These' are all dispensed before Grohl stops briefly to say hello to the crowd as if he's talking to pals in his living room. Returning for a three-song nightcap including '80s hardcore types Hüsker Dü's 'Never Talking To You Again' and 'Everlong' it's clear where the Foo Fighters stand – right alongside their audience. Grohl is the archetypal 'your mate in a band' rocker. His band are all the better for it.

Nicole Elyse

When Dave Grohl is caught short onstage he always pisses in a pint glass

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5 Robbie Williams
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REVIEWED NEXT WEEK:

Duuuude, Limp freakin' Bizkit are back! Todally! With like a new album! Ahem. Excuse us. Anyway, it's certain to be a total horrorshow, with Fat Fred running around like Christopher Biggins on Ritalin. Also reviewed: topnotch punk-funker chappies The Rapture and Mr James Lavelle and his incredible UNKLE machine!

PHOTOGRAPHY: MEDIAEATER

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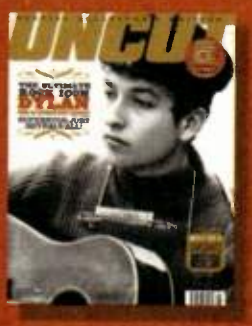

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mon 07 liverpool university 0151 256 5555
wed 09 bristol louisianna 0117 929 9008
thu 10 london barfly 0870 907 0999, 020 7403 3331
fri 11 peterborough met lounge 01733 571 616
sat 12 middlesbrough empire 01642 247 755
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06 Wolverhampton Little Civic 01902 552 121
07 London Spitz 020 7403 3331, 020 7734 8932
08 Bristol Louisiana 0117 929 9008
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21	BRISTOL	CARLING ACADEMY	0870 771 2000
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Sat	29	MANCHESTER MEN ARENA	0870 190 8000, 0161 832 1111

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Wed	03	BIRMINGHAM NEC	0870 909 4133, 0121 633 3964
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Wed	24	Nottingham Rock City	0115 941 2544
Fri	26	Cambridge Corn Exchange	01223 357 851
Sat	27	Cardiff University	029 2078 1458
Sun	28	Bristol Carling Academy	0870 771 2000
Tue	30	Southampton Guildhall	023 8063 2601

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Tickets also available from Ticketmaster outlets in selected Virgin Megastores, Waitrose and Tower Records. No Booking fee when paying in cash from the Astoria, Camden Ticket Shop, Mean Fiddler box offices and Gateway Yorkshire at Leeds station. Piccadilly 0113 244 6677. Stargreen 020 7734 8932. Info line 020 8963 0940 (Mon - Fri 9am - 7pm, Sat 10am - 6pm)

Recorded Info Lines: Reading 09063 656 205 / Leeds 09063 656 206 (Calls charged at 60p per minute)

www.leedsfestival.com

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CO-HEADLINE TOUR

JULY			
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WED	16	PERTH TWA TAMS	0871 2200 260
THU	17	ABERDEEN LAVA	01224 642 662
FRI	18	LEICESTER CHARLOTTE	0116 2553 956
SUN	20	MANCHESTER ROADHOUSE	0161 832 1111
MON	21	LONDON BARFLY	0870 907 0999, 020 7734 8932
TUE	22	NOTTINGHAM ROCK CITY	0115 941 2544
WED	23	HARLOW THE SQUARE	01279 305 000
THU	24	STOKE SUGARMILL	01782 206 000
FRI	25	LEEDS COCKPIT	0113 245 5570
MON	28	SOUTHAMPTON THE JOINERS	01962 878 812
TUE	29	CAMBRIDGE BOATRACE	01233 508 533
WED	30	BRISTOL LOUISIANA	0117 929 9008
THU	31	NORTHAMPTON SOUNDHAUS	01604 250 898
AUGUST			
SAT	02	WOLVERHAMPTON LITTLE CIVIC	01902 552 121
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WED	06	LIVERPOOL BARFLY	0870 907 0999

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WED 16 MANCHESTER, ROADHOUSE 0161 832 1111
THU 17 LIVERPOOL, BARFLY 0870 907 0999
FRI 18 LEEDS, COCKPIT 0113 245 5570
SAT 19 OXFORD, TRUCK FESTIVAL
SUN 20 LEICESTER, PRINCESS CHARLOTTE 0116 255 3956
TUE 22 BRISTOL, LOUISIANA 0117 929 9008
WED 23 CARDIFF, BARFLY 0870 907 0999
THU 24 BATH, MOLES (PURR CLUB) 01225 404 446
FRI 25 MIDDLESBROUGH, CORNERHOUSE 01642 804 444
MON 28 GLASGOW, KING TUTS 0141 339 8383
TUE 29 ABERDEEN, DRUMMONDS 0141 339 8383
WED 30 DUNDEE, WESTPORT 0141 339 8383
THU 31 NOTTINGHAM, SOCIAL 0115 912 9000

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Thursday 31 July
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SJM Concerts & DF Concerts by arrangement with The Agency Group Ltd present

ECHO & THE BUNNYMEN

Friday 28th November
GLASGOW BARROWLANDS
0870 169 0100
Saturday 29th November
LIVERPOOL ROYAL COURT
0151 256 5555, 0151 709 4321
Sunday 30th November
LONDON SHEPHERDS BUSH EMPIRE
0870 771 2000, 020 7403 3331
Tickets £15adv. / London £17.50adv. (subj to bkg fee)
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barfly

LONDON
49 Chalk Farm Road, Camden, London NW1
(Tel: 020 7691 4244 info@barflyclub.com)

Monday 21st July (£5 adv)
Bell X1
+ The Veils

Tuesday 29th July (£7 adv)
Rough Trade Shops present:
Secret Machines
+ The Mountaineers

Xfm Rock Show presents:
Serafin
+ special guests & DJ Ian Camfield playing:
Wednesday 16th July
Wednesday 23rd July
Wednesday 30th July - (all £6 adv)

CARDIFF
Kingsway, Cardiff, CF10 3FD
(Tel: 02920 667858 cardiff.info@barflyclub.com)

Friday 11th July (£8 adv)
Jesse Malin
+ Tommy Stinson
+ guests

LIVERPOOL
90 Seel Street Liverpool L1 4BH
(Tel: 0151 707 6171 liverpool.info@barflyclub.com)

Sunday 13th July (£5 adv)
Mink Lungs
+ The Monza
+ Troubadour

GLASGOW
260 Clyde Street, Glasgow G1 4JH
(Tel: 0141 204 5700 glasgow.info@barflyclub.com)

Friday 11th July (£8 adv)
The Black Keys
+ guests

YORK FIBBERS
Stonebow House, The Stonebow, York YO1 7NP
(Tel: 01904 651 250 fibbers@yhoo.com)

Friday 11th July (£4 adv)
Four Day Hombre
+ Intentions Of An Asteroid
+ The Koreans

Want the listings weekly? Just send a blank email to: listings@barflyclub.com
If you have any questions you can send an email to: info@barflyclub.com

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July			August		
Fri 18	-	Tunbridge Wells Forum	Fri 1	-	Leicester Sumo
Sat 19	-	Exeter Cavern	Mon 4	-	London Water Rats
Tues 22	-	Peterborough The Park	Tues 5	-	Stoke Sugarmill
Wed 23	-	Northampton Soundhaus	Thurs 7	-	Glasgow King Tuts
Thurs 24	-	Cardiff Barfly	Fri 8	-	Dublin The Village*
Sat 26	-	Liverpool Barfly	Sun 10	-	York Fibbers
Mon 28	-	London Barfly	Tues 12	-	Edinburgh Corn Exchange*
Wed 30	-	Carlisle Brickyard	Wed 13	-	Sheffield Casbah
Thurs 31	-	Nottingham Rock City	Thurs 14	-	Cambridge Boatrace
			Sat 16	-	Bournemouth Mr. Smiths

*Supporting Kelly Osbourne

Limited Edition Debut Single 'Breaking America'
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Fri 25 July
TEEN SPIRIT
A TRIBUTE TO
NIRVANA

Fri 8 AUG - A TRIBUTE TO MANIC STREET PREACHERS | Fri 15 AUG - ACHTUNG BABY | Fri 22 AUG - RED HOT CHILI BEANS

INDIE/ALTERNATIVE DJ TILL 3.30AM ADM £6/£3 WITH THIS AD B4 9.30PM

deftones

Plus Special Guests
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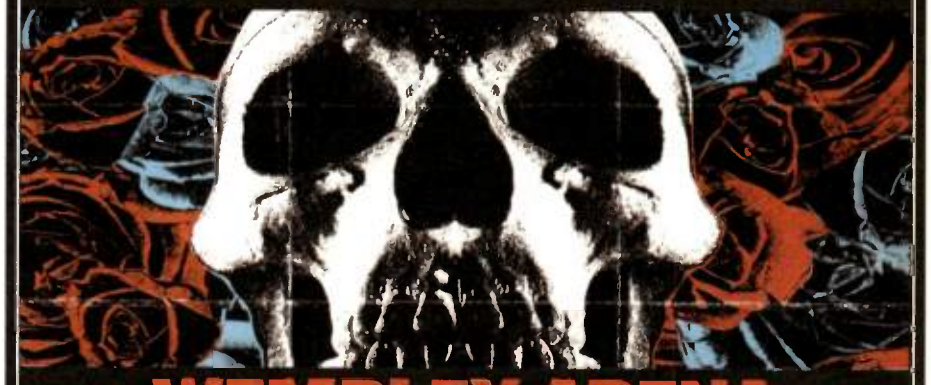

WEMBLEY ARENA
Friday 19th September 2003

Tickets: £20.00 Available from Wembley B/O Tel: 0870 739 0739,
Stargreen: 020 7734 8932 and all usual agents (subject to booking fee)
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New Album 'Deftones' Out Now.
Includes 'Minerva' and the forthcoming single 'Bloody Cape'.
Presented by Capital Radio by arrangement with ITB

LIVE GIG GUIDE

From Wednesday July 9 to Tuesday July 15

Edited by Zane

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 working days before our cover date. Please include a telephone number for all venues

VISIT *NME*'S GIG SEARCH AT www.nmetickets.com

WEDNESDAY 9

BATH **Dark Circle/Creative Control** Moles 01225 404445
BIRMINGHAM **Murderdolls/Stone Sour/Elvises** Academy 0121 262 3000
BRIGHTON **Erin McKeown** Hanbury Ballroom 01273 605789
BRISTOL **The Blueskins/Malago/Blue Book** Louisiana 0117 926 5978
Sustain/Saffatapp/Triple State Fleece & Firkin 0117 945 0996
CARDIFF **Johnny Narcissist/Big Shiny Cave/Team** Barfly 029 2066 7658
CARLISLE **Adequate 7** Richmond Hall, Brickyard 01228 512220
COLCHESTER **Polyphonic Spree/Siobhan Donaghy** Essex University 01206 863211
DERBY **Antimaniax/X-Possibles** Victoria Inn 01332 740091
EDINBURGH **Endorphin** Cabaret Voltaire 0131 220 6176
GLASGOW **The Exploited** Cathouse 0141 248 6606
Tony Joe White/Eleven Mile Creek King Tut's Wah Wah Hut 0141 221 5279
HANLEY **Fallen To/Defenestration** Sugarmill 01782 214991
HEREFORD **The Wayriders/Soda Law** Manhattans 01432 269968
HULL **Jesse Sykes & The Sweet Hereafter/Laura Veirs** Adelphi 01482 348216
LEEDS **Glasshouse** Cockpit 0113 244 3446
Phil Collins Three Packhorse 0113 245 3980
LEICESTER **Man & The Stars/Kaleva/Mercurial** Charlotte 0116 255 3956
LIVERPOOL **Bell X1/The Volta/Intermajic/Private Universe** Barfly @ Masque 0151 707 6171
LONDON **Abraham Man** Highbury Corner Upstairs At The Garage N5 020 7607 1818
Atomic Bitchwax/Blood Island Raiders/Enemy Maker/End Of Level Boss Camden Underworld NW1 020 7482 1932
The Black Keys 100 Club W1 020 7636 0933
Bruise/Black Blue Fish/Fleeing New York King's Cross Water Rats WC1 020 7436 7211
Cosmic Rough Riders/Luna Halo Notting Hill Arts Club W11 020 7460 4459
Crystalline Barfly NW1 0870 907 0999
Dave Gahan Shepherds Bush Empire W12 0870 771 2000
Gravity Addict/Light Beyond Sight/Dereapire Putney Half Moon SW15 020 8780 9383
Kitty Hudson/C33X/Goodman Ray Highbury Corner Buffalo Bar N1 020 7359 6191
Ludus/These Hands/8 Rock Levinson Shoreditch On The Rocks E2 020 7278 1074
Jesse Malin Union Chapel N1 020 7226 1686
The Mars Volta/JR Ewing (*NME* Bring It On Night) Electric Ballroom NW1 020 7485 9006
The Mavericks Blackfriars Mermaid Theatre EC4 020 7236 1919
Rehash/The Theory/Zen/Denzel Tottenham Court Road Metro Club W1 020 7437 0964
Slayer Astoria WC2 020 7434 0403
The Thrills Tottenham Court Road Virgin Megastore W1 020 7631 1234
MANCHESTER **Easyworld/The Delays** University, Hop And Grape 0161 275 2930
NORWICH **Req One/Kid Acne** Kafe Da 01603 622836
NOTTINGHAM **Kimya Dawson/Toby Goodshank/Larval Organs/Misty's Big Adventure** Social 0115 950 5078
Homegrown/Halo Friendlies/Early November Rock City 0115 941 2544
The Warlocks Rescue Rooms 0115 958 8484
SCUNTHORPE **Not Katies** Baths Hall 01724 842332
SHEFFIELD **My Deaf Audio/Gash/Phinius Gage** Casbah 0114 275 6077
STOURBRIDGE **Robin Black** Rock Café 2000 01384 390918
SUNDERLAND **Electronic Eye** Machine Bar 36 0191 565 1979
TUNBRIDGE WELLS **My Favourite Co-Pilot/Immune/Caught In The Headlights/Run For Days** Forum 01892 530411
WOLVERHAMPTON **The Rain Band** Little Civic 01902 552121

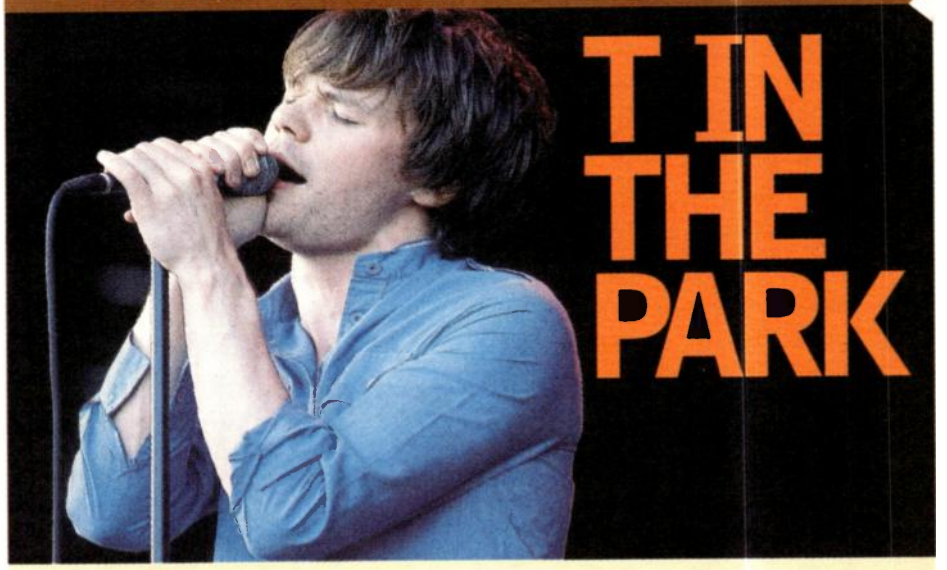
THURSDAY 10

BATH **The Hells/Terroshima/Forcis** Moles 01225 404445
BIRMINGHAM **Homegrown/Halo Friendlies/Early November** Academy 2 0121 262 3000
Ye Wikes Market Tavern 0121 688 6888
BRISTOL **Capital State/June** Fiddlers 0117 987 3403
Req One/Kid Acne Cube Cinema 0117 907 4190
CAMBRIDGE **Sparklehorse/Mountaineers** Junction 01223 511511
CLEETHORPES **Not Katies/Out Of Bounds** Winter Gardens 01472 692925
DONCASTER **Malibu Stacey** Leopard 01302 363054
EDINBURGH **Black Nielsen/Sharko** Thee Underworld At Bannermans 0131 556 3254
Jesse Sykes & The Sweet Hereafter/Laura Veirs Subway 0131 225 6766
EXETER **Adequate 7** Cavern Club 01392 495370
GLASGOW **Bell X1** Barfly 0870 907 0999
Biffy Clyro (*NME*/T In The Park Warm-Up Show) King Tut's Wah Wah Hut 0141 221 5279
Murderdolls/Stone Sour/Elvises Barrowlands 0141 552 4601
The Phil Collins Three Woodside Social Club 0141 337 1643
The Rain Band/The Pedestrians/Chapman G2 0141 332 1120
HASTINGS **Longview** Brass Monkey 01273 685906
LEEDS **Black Wire/Echo Chamber/Soberskin** Cockpit 0113 244 3446
Kimya Dawson/Toby Goodshank/Larval Organs/Misty's Big Adventure Brudenell Social Club 0113 243 5866
LEICESTER **Lightyear/Jerry Built/Captain Everything** Charlotte 0116 255 3956
LIVERPOOL **My Deaf Audio/Gash/Phinius Gage** Barfly @ Masque 0151 707 6171
LONDON **25 To Life/The Misconducts/Closet Monster/My Dad Joe** Camden Underworld NW1 020 7482 1932
The Blueskins/The Hommes Camden Barfly NW1 0870 907 0999
Elbow/Stephen Fretwell King's Cross Scala N1 020 7833 2022
Dave Gahan Shepherds Bush Empire W12 0870 771 2000
The Gathering Shoreditch On The Rocks E2 020 7278 1074
Hookeraane/Spectrum/Scanners Highbury Corner Garage N5 020 7607 1818
Hurricane Party/Candyheads Charing Cross Road Borderline WC2 020 7734 2095
Kings Of Leon Camden Electric Ballroom NW1 020 7485 9006
Lady Leather Machine Tottenham Court Road Metro Club W1 020 7437 0964
LSK King's Cross Water Rats WC1 020 7436 7211
Mono/Tears In X-Ray Eyes/Moly Highbury Corner Upstairs At The Garage N5 020 7607 1818
Rollins Band/Aerogramme Charing Cross Road Astoria WC2 020 7434 0403
Roots Manuva Old Street Plastic People EC2 020 7739 6471
Röyksopp Temple Somerset House WC2 020 7344 4444
Sic Runga/Girlinky Islington Union Chapel N1 020 7226 1686
Santa Cruz/Messenger/The Genome Project/Weapons Of Mass Belief Kentish Town Bull & Gate NW5 020 7485 5358
Shuffle Notting Hill Arts Club W11 020 7460 4459
MANCHESTER **The Black Keys/Bone-Box** Night And Day Café 0161 236 1822
The Bluetones Middleton Civic Hall 0161 643 2470
Dwele University, Hop And Grape 0161 275 2930
NEWCASTLE **Antimaniax** Dog & Parrot 0191 261 6998
Erin McKeown Tyne Bar 0191 265 2550
NEWPORT **The Wishing Hour** TJ's 01633 216608
NORTHAMPTON **The Polyphonic Spree/Siobhan Donaghy** Roadmender Centre 01604 604222
NOTTINGHAM **Condemned Soul/Blinded/Soliloquy** Junktion 7 0115 970 4662
Moco/Unfolds/Casual Terrace Social 0115 950 5078
PETERBOROUGH **Fallen To/Defenestration** Park 01733 310383
SHEFFIELD **Robin Black** Classic Rock Bar 0114 275 6198
SWINDON **The Beat** Furnace 01783 534238
WOLVERHAMPTON **All-American Rejects** Little Civic 01902 552121
WREXHAM **Mock Turtles** Yales, Central Station 01978 311857
YORK **Gabriel/Gina Doctson/Andy Stone** Fibbers 01904 651250

FRIDAY 11

ALCESTER **Antibere** Greig Hall 01789 400073
BIRKENHEAD **Erin McKeown** Pacific Road Arts Centre 0151 666 5023
BIRMINGHAM **3 Inches Of Blood** Sanctuary 0121 246 1010
Cara Dillon/Jackie Leven MAC 0121 440 3838
Thee Deadtime Philharmonic Market Tavern 0121 688 6888
BRISTOL **Big Joan/Moez** Thekla 0117 929 3301
Gagaria/Igloo Louisiana 0117 926 5978
Red Lights Flash/Ye Wikes/The Take/Five Knuckle SK8 And Ride 0117 907 9995
CARDIFF **Jesse Malin** Barfly 029 2066 7658
CLEETHORPES **Brutal Deluxe** Winter Gardens 01472 692925
COLCHESTER **Boot 80** Soundhouse 01206 562453
Sparkleborse/Mountaineers Arts Centre 01206 500900
DERRY **Blowing Up The World/Black Market Education** Nucleus 028 7129 7777
DUBLIN **Frank Black** Temple Bar Music Centre 00 3531 670 9202
Ed Harcourt/Roosy Whelans 00 3531 475 9372
GLASGOW **The Black Keys** Barfly 0870 907 0999
HARLOW **Longview/Blank Space/Chaser** Square 01279 305000
HARTLEPOOL **Antimaniax/Adequate 7** Studio 01429 424440
HIGH WYCOMBE **The Wayriders/Unlucky Fried Kitten** White Horse 01494 527672
HULL **Kimya Dawson/Toby Goodshank/Larval Organs/Misty's Big Adventure** Adelphi 01482 348216
LEEDS **The Fever** Brudenell Social Club 0113 243 5866
The Warlocks/Lyca Sleep Cockpit 0113 244 3446
LEICESTER **Req One/Kid Acne** International Arts Centre 0116 253 8293
LINCOLN **Black Nielsen/Sharko** Duke Of Wellington, Bivouac Club 01522 527069
LIVERPOOL **The Polyphonic Spree/The Bandits/The Hokum Clones** University, Mountford Hall 0151 256 5555
Rollins Band/X>Y Stanley Theatre, Academy 2 0151 709 9108
Sugababes Kings Dock Arena 0151 256 5555
LONDON **Ashtray Hearts/Boy On A Dolphin** Charing Cross Road Borderline WC2 020 7734 2095
B Movie Heroes King's Cross Water Rats WC1 020 7436 7211
Baxendale/The Brunettes/My Private Life Aldgate East Spitz E1 020 7392 9032
Black Bikini Alpha/Do Me Bad Things Croydon Cartoon 020 8239 1616
Boomclick/Bussetti Old Street Cargo EC2 020 7613 7731
The Charlatans Shepherds Bush Empire W12 0870 771 2000
Duke Spirit/Eliza Newman Tottenham Court Road Metro Club W1 020 7437 0964
Fallen To/Defenestration/Days Of Grace Camden Underworld NW1 020 7482 1932
Geisha/Syrus/Foxtail Camden Dublin Castle NW1 020 7485 1773
The Human League Hackney Ocean E8 020 7314 2800
I Remember Nothing/The Bed/Rosin Camden Barfly NW1 0870 907 0999
K90/Weirdo/Orpheus 2 Brixton Fridge SW2 020 7326 5100
Kings Of Leon Charing Cross Road Astoria WC2 020 7434 0403
The Lord Of Steel/White Man Kamikazi Highbury Corner Garage N5 020 7607 1818
Röyksopp Temple Somerset House WC2 020 7344 4444
Seven Ball/Howard Brown Super Sound/Rise/Gravel Foot Kentish Town Bull & Gate NW5 020 7485 5358
Sons Of Cyrus/The Hypno-Twists/The Cryptics Tufnell Park Boston Arms N19 020 7272 8153
Total Output Highbury Corner Upstairs At The Garage N5 020 7607 1818
MANCHESTER **Elysium/Helico/Cheddleton** Roadhouse 0161 228 1789
Fallout Band On The Wall 0161 832 6625
Homegrown/Halo Friendlies/Early November University, Hop And Grape 0161 275 2930
Manic Street Preachers/The Flaming Lips/Super Furry Animals/Teenage Fanclub/The Mars Volta/Kinesis Old Trafford Cricket Ground, Move Festival 0161 282 4040
Mock Turtles/Moon/Northside/Delaney Middleton Civic Hall 0161 643 2470
Murderdolls/Stone Sour/Elvises Apollo 0870 401 8000
MANSFIELD **Robin Black** Town Mill 01623 632451
NOTTINGHAM **Atreyu** Old Angel 0115 950 2303
Aiden Smith/Drat/Last Of The Real Hard Men Junktion 7 0115 970 4662
PETERBOROUGH **The Bluetones** Met Lounge 01733 566100
SALISBURY **Van Morrison** Larmer Tree Gardens 020 7503 9700
SHEFFIELD **Easyworld/The Delays** Leadmill 0114 221 2828
Lightyear/Captain Everything/Jerry Built Corporation 0114 276 0262
STOKE **Her Mar Superstar** Staffordshire University 01782 294310
SWINDON **Funeral For A Friend** Victoria 01793 535713
TUNBRIDGE WELLS **Dawn Parade** Forum 01892 530411
YORK **The Kerosene/Four Day Hombre/Intentions Of An Asteroid** Fibbers 01904 651250

PICK OF THE WEEK



Scotland's biggest knees-up kicks off this weekend in Balado near Kinross (July 12 & 13). Now in its tenth year, T In The Park just keeps on growing and there are a massive nine stages of rock, pop, indie and dance to keep you entertained. Acts include REM, The White Stripes, Idlewild *(above)*, The Flaming Lips, The Datsuns and The Mars Volta on the Saturday and Coldplay, The Charlatans, The Coral, Teenage Fanclub, The Rapture and Röyksopp on the Sunday. And on our very own *NME* Stage you can witness The Music, The Polyphonic Spree, Super Furry Animals and The Warlocks (Saturday) and Underworld, The Streets, Turin Brakes and The Cooper Temple Clause (Sunday). See you there!

SATURDAY 12

BIRMINGHAM **The Killerest Expression** Edwards No.8 0121 643 5835
LCD Soundsystem/Coil/Pram/V-VM/Tea Towel/Req One/Kid Acne Custard Factory 0121 604 7777
BRISTOL **Danny Weller** Academy 0870 771 2000
The Playwrights Fiddlers 0117 987 3403
BURTON ON TRENT **Thee Deadtime Philharmonic** Star & Garter 01283 509014
BURY ST EDMUNDS **Zico** Grapes 01284 754360
CAMBRIDGE **Dawn Parade** Boat Race 01223 508533
CARDIFF **Dark Chunk/Jape/Prototype** Barfly 029 2066 7658
CARLISLE **Funeral For A Friend** Richmond Hall, Brickyard 01228 512220
CORK **Calexico** Opera House 00 35321 270022
DERBY **Menace/Guitar Gangsters** Victoria Inn 01332 740091
DUBLIN **Main Stage: Coldplay/Damien Rice/Supergrass/Badly Drawn Boy/Sugababes/The Revs/Echo And The Bunnymen. Upstage: Underworld/The Streets/Turin Brakes/The Coral/The Roots/Mark Geary/Relish/Rubyhorse/Alpha States. Rising Stage: Röyksopp/Gemma Hayes/Mogwai/The Thrills/Appleton/Ron Sexsmith/Hull Historical Society/Ed Harcourt/Dave Couse. Dance Stage: Richie Hawtin/DJ Sneak/Lemon Jelly/Tom Middleton's Cosmos/Nightmares On Wax/Death In Vegas/Medicine 8/The Complete Stone Roses/Noel Phelan. On Stage: Jesse Malin/The Raveonettes/Tom McRae/The Rapture/Maria Doyle Kennedy/OK Go/Turn/The Bandits/Ten Speed Racer/Berkeley/Fiona Regan/Myslovitz** Punchestown Racecourse, Witnness Festival 00 3531 456 9569
GLASGOW **Kimya Dawson/Toby Goodshank/Larval Organs/Misty's Big Adventure** Stereo 0141 576 5018
HARLOW **The Filamentz/Foamers/Deadline/Knuckledust** Square 01279 305000
HUNGERFORD **Ye Wikes/Howard's Alias** Railway Tavern 01488 683100
KINROSS **Main Stage: REM/The White Stripes/Idlewild/The Cardigans/The Proclaimers/Skin/Ashley Hamilton. *NME* Stage: The Music/The Polyphonic Spree/Super Furry Animals/John Squire/The Saw Doctors/Biffy Clyro/Snow Patrol/Turbonegro/The Warlocks. King Tut's Tent: The Flaming Lips/Trickty/The Datsuns/Flint/The Jeeves/Mint Royale/Speedway/The Basement/The Futureheads. XTent: The Mars Volta/The Eighties Matchbox B-Line Disaster/Athlete/Danko Jones/Cosmic Rough Riders/Her Mar Superstar/Kings Of Leon/The Stands/The Zutons/The Rain Band. Slam Tent: Dave Clarke/Deep Dish/Laurent Garnier/Vitalic/H Foundation/20:20 Soundsystem/Brett Johnson/Mash** Balado, T In The Park Festival 0870 166 3663
LEEDS **The Everlasting** Cockpit 0113 244 3446
The Kerosene/Four Day Hombre Joseph's Well 0113 203 1861
LIVERPOOL **Former Miss America/Iconoclast** Barfly @ Masque 0151 707 6171
LONDON **The Beat** Camden Underworld NW1 020 7482 1932
Robin Black/Tidal Mind Kingston Peel 020 8546 3516
Creel Commission/Moon/Sugar Monkey Highbury Corner Garage N5 020 7607 1818
Farrah/ETC Barfly NW1 0870 907 0999
Flaming Stars King's Cross Water Rats WC1 020 7436 7211
Beth Gibbons & Rustin Man/Sparklehorse Temple Somerset House WC2 020 7344 4444
Homegrown/Halo Friendlies/Early November Charing Cross Road Mean Fiddler WC2 020 7434 0403
Kaya Kaya Aldgate East Spitz E1 020 7392 9032
Kellerton Road Camden Dublin Castle NW1 020 7485 1773
Los Skeletones/Mongrel Dog/The Cherry Reds Islington Hope'n'Anchor N1 020 7378 6095
Larry Love Showband/Lynette Morgan/Jason McNiff Brixton Windmill SW2 020 8671 0700
Murderdolls/Stone Sour/Elvises Brixton Academy SW9 0870 771 2000
Nine Below Zero/Reason/The Metrotones Bermondsey Southwark Park SE16 020 7237 1680
Riverplate/Mahoney/Random Girl Fulham King's Head SW6 020 7736 1413
The Starlets/A-Lines Highbury Corner Upstairs At The Garage N5 020 7607 1818
The Thermals/The Blood Group/Twisted Charm/DIY Cravings Tottenham Court Road Metro Club W1 020 7437 0964
Shania Twain Hyde Park Corner Hyde Park SW1 0870 166 3663
Uncle Rocks/Accelerator/The Crowd Borderline WC2 020 7734 2095
MANCHESTER **The Charlatans/Feeder/Dave Gahan/Inspiral Carpets/Puressence/The Bees** Old Trafford Cricket Ground, Move Festival 0161 282 4040
Eyes Down Band On The Wall 0161 832 6625
Quantic Roadhouse 0161 228 1789
MIDDLESBROUGH **The Bluetones** Empire 01642 253553
NEWPORT **Adem/Loose Of Control** TJ's 01633 216608
NOTTINGHAM **Ashtray Hearts** Forest Tavern, Maze 0115 947 5650
The Black Keys Rescue Rooms 0115 958 8484
Eden Maine/Cry For Silence Junktion 7 0115 970 4662
Fin Social 0115 950 5078
Rollins Band/Malibu Stacey Rock City 0115 941 2544
OXFORD **Atreyu/Days Of Grace/Aconite Thrill** Downstairs At The Zodiac 01865 420042
Holly Golightly Bullingdon Arms 01865 244516
SHEFFIELD **Champion Kickboxer/Rumpus/Clench** Grapes 0114 249 0909
Five Knuckle/Antimaniax/Red Lights Flash Corporation 0114 276 0262
ST ALBANS **Electric Eel Shock** Pioneer Club 01727 850741
TUNBRIDGE WELLS **3 Inches Of Blood/Cove** Forum 01892 530411
WORCESTER **Adequate 7** City Youth Centre 01905 23030
YORK **Customer 1000/The Long Blondes** Fibbers 01904 651250

BRING IT ON
THE BEST NEW MUSIC EVERY MONTH

THE MARS VOLTA/JR EWING
JULY 9 London Camden Electric Ballroom

Texan prog-punks and At The Drive-In alumni The Mars Volta headline July's Bring It On night, touting their dazzling, dramatically inventive album, 'De-Loused In The Comatorium'. Supporting them are Norwegian hardcore specialists JR Ewing. Tickets are £10 and doors open 7.30pm. Call the *NME* Ticketline on 0870 1 663 663.

PHOTOGRAPHY: JAMES LOOKER/PATRICK FORD/SEBASTIAN ARTZ

SUNDAY 13

BIRMINGHAM **Calm Insanity** Flapper & Firkin 0121 236 2421
BOURNEMOUTH **Snub** Mister Smith's 01202 291617
BRIGHTON **Adequate 7/Antimaniax/ Red Lights Flash** Concorde 2 01273 207241
The Hells Freebutt 01273 603974
CAMBRIDGE **Black Nielson/Sharko** Boat Race 01223 508533
CARDIFF **X-Possibles** Barfly 029 2066 7658
DUBLIN **Main Stage: David Gray/The White Stripes/The Frames/The Cardigans/The Walls/Jerry Fish. Upstage: Manic Street Preachers/The Polyphonic Spree/Super Furry Animals/Beth Orton/The Music/ Paddy Casey/Snow Patrol/Bell X1/ Woodstar/Zongamin. Rising Stage: The Flaming Lips/Tricky/The Datsuns/Flint/ Calexico/Ladytron/The Jimmy Cake/The Basement/The Futureheads. Dance Stage: Dave Clarke/Laurent Garnier/Justin Robertson/Beth Gibbons & Rustin Man/ Phil Hartnoll/Pale/Headzinc & Johnny Moy/White Trash/Arveene. On Stage: The Mars Volta/The Eighties Matchbox B-Line Disaster/Redneck Manifesto/The Warlocks/Kings Of Leon/Har Mar Superstar/The Stands/Automata/Cane 141/Simple Kid** Punchestown Racecourse, Witnness Festival 00 3531 456 9569
EXETER **Homegrown/Halo Friendlies/ Fallen To/Early November/Electric Eel Shock** Phoenix 01392 667080
KINROSS **Main Stage: Coldplay/The Charlatans/Feeder/Supergrass/The Coral/ Sugababes/Echo And The Bunnymen/The Darkness. *NME* Stage: Underworld/The Streets/Turin Brakes/The Roots/Inspiral Carpets/The Cooper Temple Clause/Hell Is For Heroes/The Raveonettes/Longview. King Tut's Tent: Teenage Fanclub/Lemon Jelly/Mull Historical Society/Death In Vegas/ Appleton/Damien Rice/Ed Harcourt/ The Grim Northern Social/Alfie/Mankato. XTent: The Rapture/Tom McRae/OK Go/The Thrills/Ron Sexsmith/All-American Rejects/Kinesis/Funeral For A Friend/The Bandits/Myslovitz. Slam Tent: Royksopp/ Richie Hawtin/Green Velvet/Slam DJs/DJ Sneak/FC Kahuna/Gusgus/Ewan Pearson** Balado, T In The Park Festival 0870 166 3663
LEICESTER **Erin McKeown** Musician 0116 251 0080
LIVERPOOL **Mink Lungs/Monzas/Sonny** Barfly @ Masque 0151 707 6171
LONDON **James Brown** South Kensington Royal Albert Hall SW7 020 7589 8212
Dead Letters Kentish Town Bull & Gate NW5 020 7485 5358
Ghost Of Lemora/Skinflik/Scary Bitches/ Einsteifen Camden Dublin Castle NW1 020 7485 1773
Goldfrapp/Coldcr Temple Somerset House WC2 020 7344 4444
Ju Ju Babies Soho Madame Jo Jo's W1 020 7734 2473
Mapiettes/The Koreans/Igloo Brixton Windmill SW2 020 8671 0700
Hugh Masekela Brixton Fridge SW2 020 7326 5100
Sepultura/Stampin' Ground/Atreyu Charing Cross Road Astoria WC2 020 7434 0403
Strike Of 59/Hedroom/Misnomer/The Swallows Borderline WC2 020 7734 2095
Transgression/Aconite Thrill/Days In December/Colour Me Dead Highbury Corner Upstairs At The Garage N5 020 7607 1818
Bunny Wailer Forum NW5 020 7344 0044
MANCHESTER **The Blueskins** Roadhouse 0161 228 1789
Godsmack University, Hop And Grape 0161 275 2930
REM/Badly Drawn Boy/Idlewild/ John Squire/Athlete/Oranger Old Trafford Cricket Ground, Move Festival 0161 282 4040
Jesse Sykes & The Sweet Hereafter/ Laura Veirs Tmesis 0161 832 1111
NEWCASTLE **Northern Haze** Blacksmith's Arms 0191 213 2979
NOTTINGHAM **Easyworld/The Delays** Rescue Rooms 0115 958 8484
Daniel Kitson Old Vic, Cabaret 0115 958 2139
Req One/Kid Acne Moog Bar 0115 841 3830
OXFORD **Not Katies** Zodiac 01865 420042
PETERBOROUGH **The Wayriders/ Unlucky Fried Kitten** Park 01733 310383
SOUTHAMPTON **Sounder/Clean/ Dawn Parade** Joiners 023 8022 5612
STOKE **Kimya Dawson/Toby Goodshank/ Larval Organs/Misty's Big Adventure** Talbot 01782 845507
Mock Turtles Void 0870 534 4444
WOLVERHAMPTON **Dave Gahan** Civic Hall 01902 552121
YORK **Nevertheless** Fibbers 01904 651250
Paul Weller Barbican Centre 01904 656688

MONDAY 14

BATH **Fear Of Drugs** Porter Cellar Bar 01225 404445
BIRMINGHAM **Five Knuckle/ Red Lights Flash** Academy 2 0121 262 3000
BRIGHTON **Sparklehorse/Mountaineers** Concorde 2 01273 207241
BRISTOL **Atomic Bitchwax** Fleece & Firkin 0117 945 0996
Electric Eel Shock Louisiana 0117 926 5978
CAMBRIDGE **Fishbone/Goober Patrol/ Adequate 7** Junction 01223 511511
CARDIFF **Mock Turtles/Noise Candy** Barfly 029 2066 7658
CHELTENHAM **My Deaf Audio/Gash/ My Favourite Co-Pilot** Fish And Fiddle 01242 238001
HANLEY **The Thrills** Sugarmill 01782 214991
LEEDS **The Blueskins** Rocket 0113 244 3446
Jesse Sykes & The Sweet Hereafter/ Laura Veirs New Roscoe 0113 246 0778
LEICESTER **Adom/Bandage** Charlotte 0116 255 3956
LIVERPOOL **Easyworld/The Delays** Stanley Theatre, Academy 2 0151 709 9108
LONDON **Bates Motel/Host/Damascus** Aldgate East 93 Feet East E1 020 7247 6095
John Cale Union Chapel N1 020 7226 1686
Calexico/Yo La Tengo Temple Somerset House WC2 020 7344 4444
The Clear/Neon Love King's Cross Water Rats WC1 020 7436 7211
Cruxshadows Underworld NW1 020 7482 1932
Kimya Dawson/Toby Goodshank/Larval Organs/Misty's Big Adventure Tottenham Court Road Metro Club W1 020 7437 0964
Dive Dive/Days Of Grace Brixton Windmill SW2 020 8671 0700
Godsmack Mean Fiddler WC2 020 7434 0403
Jazzyfatnastees/Lizz Wright Camden Jazz Café NW1 020 7916 6060
Manic Street Preachers Oxford Circus HMV W1 020 7631 3423
Razorlight/The Thermals/Mink Lungs Camden Barfly NW1 0870 907 0999
Unseen Hierarchy/Base Born/Ohm Kentish Town Bull & Gate NW5 020 7485 5358
Tony Joe White/Steve Wynn Charing Cross Road Borderline WC2 020 7734 2095
Wired For Mono Farringdon Betsey Trotwood EC1 020 7253 4285
MANCHESTER **All-American Rejects** Roadhouse 0161 228 1789
Fallen To/Defenestration Night And Day Café 0161 236 1822
Sepultura/Stampin' Ground/Atreyu University, MDH 0161 275 2930
NEWCASTLE **Aidan Smith** Cluny 0191 230 4475
NOTTINGHAM **Oxbow** Social 0115 950 5078
PORTSMOUTH **Homegrown/Halo Friendlies/ Early November** Wedgewood Rooms 023 9286 3911
SHEFFIELD **Crackout** Casbah 0114 275 6077
WOLVERHAMPTON **Paul Weller** Civic Hall 01902 552121
YORK **Dawn Parade/Losing Sunday Drive/ Next Day Delivery** Fibbers 01904 651250

TUESDAY 15

BIRMINGHAM **Easyworld/The Delays** Sanctuary 0121 246 1010
BOURNEMOUTH **My Deaf Audio/Gash/ My Favourite Co-Pilot** Mister Smith's 01202 291617
BRIGHTON **The Hiss** Freebutt 01273 603974
BRISTOL **Adequate 7** Station 0117 940 5626
Vega 4 Fleece & Firkin 0117 945 0996
BURY ST EDMUNDS **Longview** Prior Inn 01284 748941
CANTERBURY **Antimaniax** Beercart Arms 01227 826901
CARDIFF **Homegrown/Halo Friendlies/ Early November** Mount Stuart, MS1 Club 029 2030 1000
CREWE **Snatch/Brian Jonestown Massacre** Limelight 01270 251929
DERBY **Five Knuckle/Red Lights Flash/The Filaments/Ye Wiles** Victoria Inn 01332 740091
DUBLIN **Erin McKeown** Whelans 00 3531 475 9372
GLASGOW **Fallen To/Mendeed/Jaded** Barfly 0870 907 0999
Haven King Tut's Wah Wah Hut 0141 221 5279
Sepultura/Stampin' Ground/Atreyu Academy 0870 771 2000
HULL **It's Jo & Danny** Adelphi 01482 348216
LIVERPOOL **James Brown** Kings Dock Arena 0151 256 5555
LONDON **Afro Kinky** Notting Hill Arts Club W11 020 7460 4459
All-American Rejects Highbury Corner Garage N5 020 7607 1818
Gorky's Zygotic Mynci/The Keys/Linus/Eugene Wolstenholme Trafalgar Square ICA SW1 020 7930 3647
Jazzyfatnastees/Lizz Wright Camden Jazz Café NW1 020 7916 6060
Kung Fu Underworld NW1 020 7482 1932
Le Neon Camden Palace NW1 020 7387 0428
Motor Ace Barfly NW1 0870 907 0999
Mr Zippy Highbury Corner Upstairs At The Garage N5 020 7607 1818
Span/Jarcrew/The Holiday Plan Tottenham Court Road Metro Club W1 020 7437 0964
Chris T-T/Fi-Lo Radio/Gunnbunny Brixton Windmill SW2 020 8671 0700
Unseen Hierarchy Islington Hope'n'Anchor N1 020 7354 1095
Tony Joe White/Steve Wynn Charing Cross Road Borderline WC2 020 7734 2095
Yumi Yumi Arts Café E1 020 7247 5681
MANCHESTER **Fishbone** Ashton Under Lyne, Witchwood 0161 344 0321
Sparklehorse/Mountaineers University, MDH 0161 275 2930
NEWCASTLE **The Blueskins/Everlasting First** Cluny 0191 230 4475
Jesse Sykes & The Sweet Hereafter/Laura Veirs Live Theatre 0191 261 2694
NOTTINGHAM **Mink Lungs** Rock City 0115 941 2544
The Thrills/Tramp Attack Rescue Rooms 0115 958 8484
OXFORD **Jont Whittington/Matt Sage** Zodiac 01865 420042
SHEFFIELD **Intentions Of An Asteroid** Grapes 0114 249 0909
The Veils/Malibu Stacey/Last Hour/Bell X1 Casbah 0114 275 6077
WOLVERHAMPTON **Crackout** Little Civic 01902 552121
WREXHAM **The Wayriders/Unlucky Fried Kitten** Yales, Central Station 01978 311857

NOW BOOKING

For tickets, ring the 24-hour NME Ticketline on 0870 1 663 663. Calls are charged at national standard rate

ALIEN ANT FARM
London WC2 Mean Fiddler (August 19)

THE AUTEURS
London Old Street LSO St Lukes (July 31)

BECK
London Brixton Academy (August 20 & 21), Dublin Point (25)

DAVID BOWIE
Manchester Evening News Arena (November 17), Birmingham NEC (19 & 20), Dublin Point (22), London Wembley Arena (25 & 26)

BRIGHT EYES
Glasgow GUU (August 5), Manchester University, MDH (6), London Shepherds Bush Empire (7)

TIM BURGESS
Sheffield Leadmill (August 13), Birmingham Academy (14), London King's Cross Scala (19)

THE COOPER TEMPLE CLAUSE
London Kentish Town Forum (July 16)

THE CORAL
London Camden Electric Ballroom (July 21)

THE DARKNESS
Dublin Vicar Street (October 2), Stoke Keele University (4), Cardiff University (5), Bristol Academy (6), Wolverhampton Wulfrun Hall (8), Leeds Metropolitan University (9), Sheffield University (10), Nottingham Rock City (12), Norwich UEA (13), Glasgow Barrowlands (15), Newcastle University (16), Manchester University, MDH (17), Liverpool Stanley Theatre, Academy 2 (18), Folkestone Leas Cliff Hall (20), Portsmouth Pyramids Centre (21), London Hammersmith Apollo (22)

ELECTRIC SIX
London Kentish Town Forum (August 21)

FOO FIGHTERS
London WC2 Mean Fiddler (August 20)

GRANDADDY
Nottingham Rescue Rooms (August 20), Hanley Sugarmill (21)

PJ HARVEY
London SE1 Tate Modern (September 1)

THE HISS
London W1 100 Club (July 18), Nottingham Social (August 11)

INTERPOL
Belfast Limelight (August 25), Dublin Village (26), Manchester University, MDH (27)

JUNIOR SENIOR
London WC2 Mean Fiddler (July 23)

MASSIVE ATTACK
Dublin Point (August 21), Bristol Queens Square with The Streets/Goldfrapp/The Bees (25)

METALLICA/LINKIN PARK
Dublin RDS (August 20)

KELLY OSBOURNE
Dublin Village (August 8)

OZZY OSBOURNE/ KELLY OSBOURNE
London Wembley Arena (September 5), Birmingham NEC (7)

RADIO 4/ HAR MAR SUPERSTAR
Nottingham Rescue Rooms (August 26)

RADIOHEAD
Manchester Evening News Arena (November 22), Newcastle Telewest Arena (23), Cardiff International Arena (24), London Earls Court Exhibition Hall (26 & 27), Nottingham Arena (29), Glasgow SECC (30), Aberdeen ECC (December 1), Dublin Point (3 & 4)

REM
Dublin Marlay Park with Starsallor (July 16 & 17)

THE ROLLING STONES
Glasgow SECC (September 1 & 3), Manchester Evening News Arena (5 & 7), Dublin Point (9 & 11), London Wembley Arena (14 & 15)

SIGUR ROS
London Islington Union Chapel (August 2)

STEREOPHONICS
Dublin Point (November 2), Belfast Odyssey (5), Newcastle Telewest Arena (8), Sheffield Arena (9), Hull Arena (10), Exeter Westpoint Arena (12), Plymouth Pavilions (13), Nottingham Arena (15), Birmingham NEC (16 & 17), Manchester Evening News Arena (19 & 20), Glasgow SECC (22 & 23), Aberdeen ECC (24), London Earls Court Exhibition Hall (December 16 & 17), Cardiff Millennium Stadium (20)

THE THRILLS
London WC2 Astoria (July 16), Glasgow Academy (October 3), Aberdeen Lemon Tree (4), Leeds Metropolitan University (6), Manchester University, MDH (8), Liverpool Carling Academy 2 (10), London Shepherds Bush Empire (11), Cardiff University (14), Exeter University, Lemon Grove (15), Brighton Concorde 2 (16), Southampton University (18), Birmingham Academy 2 (19), Sheffield Leadmill (20), Norwich Waterfront (21), Hull University (23), Lancaster University (24), Stoke Keele University (25), Oxford Brookes University (27), Bristol University (28)

JUSTIN TIMBERLAKE
Birmingham NIA (December 1-3, January 18 & 19), London Earls Court Exhibition Hall (5-8, January 9-11), Manchester Evening News Arena (10-12, January 24 & 25), Sheffield Arena (14 & 15), Belfast Odyssey (17 & 18), Dublin Point (20-22), Glasgow SECC (January 14-16), Newcastle Telewest Arena (21 & 22)

FESTIVALS

BIG CHILL
Ledbury Eastnor Castle Deer Park (August 1-3). Acts/DJs include London Elecktricity/Francois K/Jimi Tenor/Nuspirit Helsinki/Ralph Myerz/ Jack Herren/Fila Brazillia Sound System (August 1), Nightmares On Wax/Mr Scruff/Howie B/A Guy Called Gerald/Cinematic Orchestra/Talvin Singh (2) and Nitin Sawhney/Matthew Herbert Big Band/John Peel/Jaga Jazzist/Truby Trio/ Quantic/Mixmaster Morris/Rob Da Bank/Fred Deakin/Chungking (3)

BIG DAY OUT AT THE GREEN
Glasgow Green (August 24). Acts include Red Hot Chili Peppers/Foo Fighters/Queens Of The Stone Age/PJ Harvey/Electric Six

BULLDOG BASH
Long Marston Shakespeare County Raceway (August 7-10). Acts include The Wildhearts/ Biohazard/Anti-Nowhere League/Deborah Bonham/Goatboy/Fallen To/Fony/Hells Bells/ Broadzilla (August 8) and Fun Lovin' Criminals/ The Quireboys/Leatherface/Raging Speedhorn/ Shark Attack/Swurve/Candyheads/Stagefright (August 9)

CARLING WEEKEND READING/LEEDS FESTIVALS
Reading Richfield Avenue and Leeds Bramham Park (August 22-24). Acts include Main Stage: Linkin Park/Blink-182/Placebo/Jay-Z/Staind/ The Datsuns/Less Than Jake/Finch/Bowling For Soup/InMe. Radio 1 Stage: The Polyphonic Spree/Elbow/Interpol/Electric Six/Ladytron/ Mull Historical Society/Alien Ant Farm/OK Go/ Saves The Day/All-American Rejects/Violent Delight (Reading 22, Leeds 23). Main Stage: Blur/The White Stripes/Beck/Doves/The Streets/The Libertines/Junior Senior/The Darkness/Cave In. Radio 1 Stage: AFI/Hundred Reasons/The Cooper Temple Clause/The Mars Volta/The Thrills/The Kills/The Rapture/Jet/My Morning Jacket/Stellastarr*/The Futureheads. Concrete Jungle Stage: Pennywise/Lagwagon/ The Ataris/Alkaline Trio/Mad Caddies/ Turbonegro/Boysetsfire/Thrice/A Static Lullaby/ King Prawn/Funeral For A Friend (Reading 23, Leeds 24) and Main Stage: Metallica/System Of A Down/Sum 41/Primal Scream/Good Charlotte/Lostprophets/Godsmack/The Used. Radio 1 Stage: The Music/Yeah Yeah Yeahs/ Grandaddy/Hot Hot Heat/Hell Is For Heroes/ The Eighties Matchbox B-Line Disaster/Radio 4/The Raveonettes/Serafin/Kinesis/The Applicators (Reading 24, Leeds 22)

CREAMFIELDS 2003
Liverpool Old Speke Airfield (August 23). Acts/DJs include Massive Attack/Paul Oakenfold/Stanton Warriors/Tiesto/Sasha/Paul Van Dyk/Pete Tong/Dave Clarke/Timo Maas/ Erol Alkan/Gusgus/Jon Carter/BK

EDEN FESTIVAL
Wirral Arrowe Country Park (August 9 & 10). Acts include Main Stage: Ian Brown/Reef/ Space/Aqualung/The Webb Brothers/Cosmic Rough Riders/John Power/Keane. Venue Stage: The Bees/Har Mar Superstar/Longview/ Beachbuggy/Medium 21/Mankato/The Keys/ Nasher/Barfly. World Stage: Levellers/Dhol Foundation (August 9) and Main Stage: Ray Davies/The Electric Soft Parade/The Bluetones/Robyn Hitchcock/Ed Harcourt/ Easyworld/Akayzia Parker. Venue Stage: Biffy Clyro/Eliza Carthy/The Delays/Pink Grease/ Alchemicals/Mohair. World Stage: Youssou N'Dour/Drummers Of Burundi (9)

STARSAILOR

Starsailor return to the fray with a new album, single and tour. It's two years since we last heard from James Walsh and co, who have been busy writing new material, starting families and recording with 'wall of sound' legend Phil Spector. He ended up producing two tracks on the forthcoming album, 'Silence Is Easy' (out on September 15). A single of the same name precedes the album on September 1. The band support their heroes REM in July and The Rolling Stones in August then head out on a full, nationwide tour to the Glasgow Academy (September 18 & 19), Manchester Apollo (20), Birmingham Academy (22), Leeds University (23), Nottingham Rock City (24), Cambridge Corn Exchange (26), Cardiff University (27), Bristol Academy (28), Southampton Guildhall (30), Norwich UEA (October 1) and London Brixton Academy (3).

EDEN SESSIONS
St Austell Eden Project. Acts include Badly Drawn Boy/The Thrills/Grand Drive (August 1), Moby/The Orb (5) and PJ Harvey/Elbow (15)

RESPECT FESTIVAL
London North Greenwich Millennium Dome (July 19). Acts include Public Enemy/Panjabi MC/Fallacy/Gregory Isaacs/RDB/Un-Cut

SLANE 03
Slane Castle (August 23). Acts include Red Hot Chili Peppers/Foo Fighters/Queens Of The Stone Age/PJ Harvey/Electric Six

SOMERSET HOUSE SHOWS
London WC2 Somerset House. Acts include Morcheeba (August 6), Ash (7), Gotan Project (8) and Underworld (9)

T ON THE FRINGE
Edinburgh Corn Exchange, Liquid Rooms and Queen's Hall (August 4-25). Acts include Kelly Osbourne (August 12), David Gray (15), Ash (18), Sum 41 (23), The Polyphonic Spree (24) and Placebo (25) at Edinburgh Corn Exchange, Gorky's Zygotic Mynci (August 4), Tim Burgess (12), Elbow (17), Ice T (18 & 19), Hot Hot Heat (21), Grandaddy (23) and Interpol (24) at Edinburgh Liquid Rooms and Super Furry Animals (August 5) at Edinburgh Queen's Hall

TRUCK FESTIVAL
Steventon Hill Farm (July 19 & 20). Acts include British Sea Power/Mark Gardener/ Goldrush/Winnebago Deal/Buck 65/Rocket Science/The Futureheads/Tony Vegas/Chris T-T/Magoo/Archers of Twang/Tracking Farrago/Black Nielson/The Butterflies Of Love/Finlay/Misty's Big Adventure/Vera Cruise/The Keys/Easy Tiger/MASS/Saloon/ Fiel Garvie (July 19) and Fonda 500/Urge Surfer/Meanwhile Back In Communist Russia/Psychid/Dive Dive/ThisGirl/Electric Eel Shock/Johnny Truant/Goatboy/Whores Of Babylon/Byrne/Whitmore/Broken Family Band/Laura Veirs/Jesse Sykes & The Sweet Hereafter/Lesbo Pig/Fionn Regan/Thomas Truax (20)

V FESTIVAL
Chelmsford Hylands Park and Stafford Weston Park (August 16 & 17). Acts include V Stage: Coldplay/Foo Fighters/Ash/The Hives/The Cardigans/Reel Big Fish/Echo And The Bunnymen/Eisley. *NME* Stage: Feeder/Tunn Brakes/Super Furry Animals/ Kelly Osbourne/Killing Joke/Athlete/Damien Rice/The Basement/The Futureheads. JJB/ Puma Arena: Lemon Jelly/Moloko/ Goldfrapp/David Holmes Presents The Free Association/Mis-Teeq/Dirty Vegas/Slovo/Un-Cut/The Rain Band (Chelmsford August 16, Stafford 17) and V Stage: Red Hot Chili Peppers/David Gray/Queens Of The Stone Age/PJ Harvey/ Morcheeba/Inspiral Carpets/Skin/Ashley Hamilton. *NME* Stage: Underworld/The Coral/Tim Burgess/The Distillers/Michael Franti & Spearhead/ Paloalto/The Zutons. JJB/Puma Arena: Appleton/Kosheen/Big Brovaz (Chelmsford Only)/Mint Royale/Gusgus/I Am Kloot/Just Jack/The Stands/Speedway (Stafford August 16, Chelmsford 17)

NME TICKETLINE 0870 1 663 663

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the garage

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THE ALL-AMERICAN REJECTS

FRI 18TH JULY £7ADV
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SAT 19TH JULY DOORS 7PM £9ADV
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SMEG (KING KURT VOCALIST) +GUESTS

WED 23RD JULY £6ADV
captain soul
The Grim Northern Social El Hula

THU 24TH JULY £6.50ADV
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SAT 26TH JULY DOORS 7PM £10ADV
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SUN 27TH JULY £7ADV
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LIGHTYEAR +JERRY BUILT +CAPTAIN EVERYTHING

TUE 5TH AUG DOORS 7PM £7ADV
ANTIPODEA PROMOTIONS PRESENT
tweak

SAT 9TH AUG DOORS 7PM £9ADV
KLUBTASTIC PRESENT
THE METEORS

TUES 16TH SEPT £6ADV
RSW CONCERTS PRESENT
PAUL ROBERTS (STRANGLERS) +CAROLINE ALEXANDER

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KLUBTASTIC PRESENT
MADSIN

WED 24TH SEPT £12ADV
Living Colour

FRI 26TH SEPT DOORS 7PM £7ADV
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ALTERED IMAGES

Giving your band the perfect look

Check out any *NME* cover from the past year. Image is everything. As a means to convince people you've just beamed down from Mars, or just to make your band look more like a 'gang', deciding how to look 'on duty' is absolutely crucial.

From Elvis' quiff to the Kings Of Leon's extraordinary hairiness, looking cool has always been a key ingredient of great rock'n'roll. Like it or not, people are going to make judgements on your music from the pictures they see in the press or on the internet, so do yourselves a favour and at least think about your image first.

Unless you specifically want to look like you've come out of different sections of a department store, getting a coherent visual look is a good place to start. Firstly, dressing similarly is a lot easier on the eye, gives off a sense of purpose and, like all great bands, can make a coherent group from potentially diverse personalities.

No-one's attempted the 'matching orange heads and hands' look yet

But getting an image doesn't have to be as contrived as it sounds or the ordeal it suggests. Wearing the same style T-shirts, picking up suit jackets from charity shops or even wearing the same colours are all fairly painless ways of presenting a united front. It doesn't have to be costly either – the only thing you really need is a little imagination.

For some artists, image is almost as important as the music. Take Marilyn Manson. Would the God Of Fuck have had the same impact if he'd toned down the S&M gear? Would he bollocks. Seen as an extension of the creative process, your image can be an added means of expression. The more attention you draw to it, though, the more you'll be judged by it.

There are plenty of variations on the image theme too. Badly Drawn Boy made himself instantly recognisable with his woolly hat, The White Stripes played the colour card and Limp Bizkit benefited immensely from Wes Borland's contact lens and face paint fetish.

In short, if you have something that sets you apart from the crowd, you're onto a winner.

An image, then, is yet another means of getting you noticed and remembered. It can also give fans something tangible to grab hold of and mimic; nothing will get you an obsessive cult of lookalikes faster than wearing some outlandish or distinctive costumes.

Be warned though, no image, look or gimmick on earth will hide a repertoire of utter dross. Similarly, you also risk looking a right tit if what you're doing visually is completely out of step with your music. The prospect of seeing 50 Cent in one of Justin Hawkins' catsuits is quite frankly terrifying.

Making an effort can undoubtedly pay dividends. At the very least, it'll separate you from hordes of pub-sloggers. At best, it can cause a frenzy on the catwalks. But be warned. If you don't have the music to carry it off, you could end up looking very, very stupid.

Owen Hopkin

MY WAY

Murderdolls frontman Wednesday 13 explains their nu-goth look

Murderdolls: cleanliness is next to gothliness

What inspired the image?
"There are so many influences, ranging from the Sex Pistols with their ripped, tattered clothes to Kiss with their boots. We've always liked the bands with a darker, scarier-type image and I've always loved artists who've had strong visual and musical ideas."

Where do you get the clothes from?
"We buy stuff from stores and alter them, sew patches on, rip them up and just add our own thing. I go to army stores to buy clothes and I also take a lot of stuff back to my mom to sew. This way, I think it's pretty easy for kids to dress up like us. We're not exactly having Versace make our outfits."

Did you make a conscious decision to construct an image?
"Not really. The funny thing is, our street clothes aren't that different to the stage clothes, we just take it up a notch when we perform – put a little make-up on and stuff. It wasn't a big thought-out process, it was more like, 'Hey guys, I'm thinking of going for this black and red thing' and just making it more like a gang.'"

Are there any downsides to having an original image?
"We're touring with Iron Maiden right now and when we walk out in front of 20,000 metalheads each night the last thing they want to see is guys in lipstick and eyeliner. In Italy they threw stuff at us because we looked so cool."

Owen Hopkin

HOLLY'S DEMO HELL

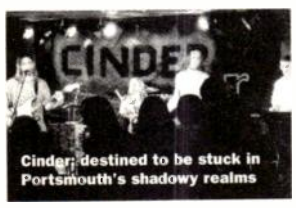
Holly Hernandez reviews your demos

CINDER
Eden Slave

"Pompey rockers Cinder are a four-piece rock band rising from the shadows of Portsmouth wanting nothing more than to be the most successful band that this country has ever seen!"

Having myself emerged from Portsmouth's shadowy realms I can understand why Cinder might want to broaden their horizons. However, it would take something a little more special than this overblown grunge which leans more towards dirge than edge.

INFO: www.cinderrock.co.uk



Cinder: destined to be stuck in Portsmouth's shadowy realms

PHOTOGRAPHY: JIMMY YOUNG

SLAM DOWN
Clouds

"Golly this sounds professional," gushes one reviewer in Slam's press pack. "These Teesside-based scamps are what I suppose you would call a rock band, but they're not really".

Quality review, that. You don't get that kind of incisive commentary here. Slam Down aren't really a rock band though, at least not in the way we like our rock bands to be. They peddle the kind of contained pedestrian pap that could accompany bittersweet scenes in teen-angst emo-dramas like *Dawson's Crack*. Thanks for playing.

INFO: http://stage.vitaminic.co.uk/slam_down/

SEVEN MILES HIGH
Godforsaken

Seven Miles High are all Brazilian but live in different countries and share information through the net. Presumably they have a virtual rehearsal studio in which to practise their "melodic-kinda-folkie-indie" music for their virtual fans (their mailing list boasts 800 names internationally). Their sound is far from impressive – lightweight, summery tunes sung by a girl with an accent – not exquisite enough to inspire folk fans and not substantial enough to warrant indie lovers' interest either. They can stay fiddling around on the Internet indefinitely.

INFO: luztaylor@sevenmileshigh.freeserve.co.uk

SPIRIT WORLD
Velcro Is The New Black

Spirit World hail from New York and their CD has nice packaging. Musically their persuasions are strictly geared towards At The Drive-In and The White Stripes (you can stop this any time you like, kids) although they possess neither the mathematical precision of the former nor the loveable soulfulness of the latter. It's all wham-bam-rock-you-ma'am and may work live but on record it's simply a mess.

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DRUMMER 19-24 image conscious click friendly London punk rock band label interest management in place 02083437852 email cv/photo t2secondspad.com

DRUMMER AND GUITARIST needed 18-24, great songs, players, attitude. Retro, modern, brit vibe west London only. Paul 0 7 7 3 6 3 0 7 5 5 8 theredsevens@hotmail.com

DRUMMER AND BASSIST required by ambitious guitarist / vocalist. Influences punk and grunge. Originals and covers call 07961351812 for demo or email leech@lawrencemcgee.fsnet.co.uk

DRUMMER FOR INVENTIVE melodic dynamic pop group. Timekeepers not timewasters. We like Beatles, Pixies, Flaming Lips. Lots happening 07786 844705

DRUMMER NEEDED TO complete London band. Influences: Neil Young, Ron Sexsmith, Pink Floyd! Call Christian 07811281066 for audition.

DRUMMER NEEDED For band with label interest. If you are based in London and have some wheels call 07985 250951.

DRUMMER NEEDED for project with established management, Click Track Confident, less is more approach and a great groove. Contact: jackie@crownmusic.co.uk

DRUMMER REQUIRED. COMMITTED experienced, capable. Material ready. Demos to Chris Harper , 111 New Cross Road, SE14 SDJ or call 07876 156171

DRUMMER WANTED Signed electronic alternative band Manchester based. Must be click friendly. Send music CV SHM P.O. Box 134 Cheshire CW11 1YS

DRUMMER WANTED FOR indie pop band (18-20s) committed influences Suede, REM. Call Marcus 01480 465693 Cambridge area www.alighting.co.uk

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FEMALE VOCALIST SONGWRITER to form or join band PJ Harvey, Texas groovy and melodic over experience 28/40 commited call Jane 07765 262384

GUITARIST AND BASSIST 18-27 for serious young rock band American glam brit-rock clash punk with the look 07949 345490 (South)

GUITARIST WANTED FOR established band currently 3-piece. Infl QOTSA, Soundgarden, RATM, ACDC. Good gear, transport +demo essential. Will 07739140542 London

HEAVYWEIGHT DRUMMER AND solid bassist for female vocalist and female guitarist heavy riffs tunes and energy rehearse weekdays 020 7372 0743, 07958 433374

HELLO GUYS N DOLLS music fanatic with good material capable of going places needs the right band influences Babes In Toyland, lot is n lots, PJ Harvey, Space Men 3 The Who 01634 400614

KEYBOARDS VOCALS DRUMS sought by quirky SE London band. Influences 1977 to present 07773 112989

LEAD GUITARIST DRUMMER keyboardist needed for Chester based cinematic atmospheric rock group. Melodic, moody using samples and strings, call Michael (01244) 372742

LEAD/RHYTHM GUITARIST Portsmouth area. Seeks band/ musicians into BRMC, TCTC, Colplay etc to create something special, contact sisi@nme.com

MELODIC, LAZY SECOND guitarist wanted for crafted wall of sound and haunting female vocals. Ride, Cure, Cocteau twins, Interpol. 07905 863434

MELODIC SINGER-SONGWRITER seeks good players to form band in London. Inf Lennon, Verve, Coldplay. Contact Rod 07958 284425

PASSIONATE, PROFESSIONAL GUITARIST for signed band. Management, EP, UK tour. Bunnymen, Smiths, Interpol. www.inchblue.co.uk. Don't call unless you're perfect. 07790535209

PRODUCER/ GUITARIST/ CO-WRITER female singer songwriter Moloko, Ani Difranco, Fiona Apple London area call Hannah 07748 154864

RHYTHM SECTION WANTED for powerful London rock and roll band. Auditions being held. Must be well grounded in blues. 078766 32325

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START NEW BAND Stones, Roses, Who, Zeppelin, Beatles, Oasis. N.London 20+ 07714 980551

STUDENT SINGER/ WRITER seeks lead, bass drums. Some vocal ability preferred. Influences include REM, Pearl Jam, Patti Smith. London 07739 965023

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VOCALISTS AVAILABLE

OUTSTANDING VERSATILE SOUL singer, Mayfield, Sly Stone looking to join serious funk soul RNB outfit. Brighton/ London, Sean 07808 237964

VOCALIST SEEKS BAND Stones/ Stooges retro rock 'n' roll 020 8566 7795

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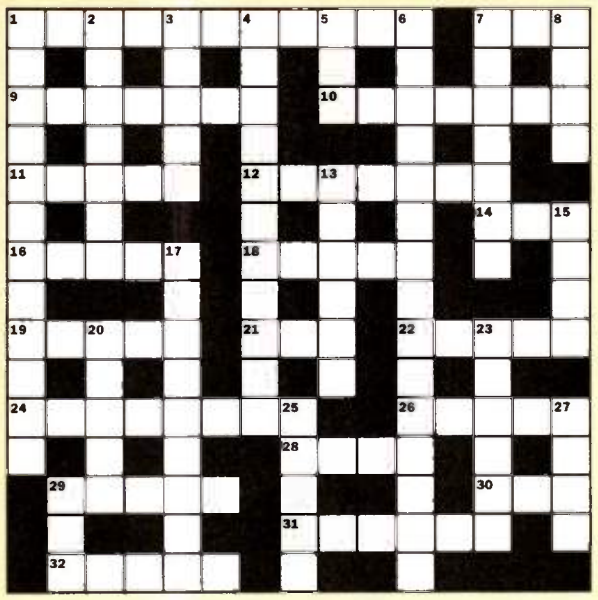

CLUES ACROSS

1 I'm not afraid of The Darkness any more. In fact, I quite like The Darkness now (7-2-2)
7 They sound rather catty with 'Am I Wry? No' (3)
9 Very artistic name for producer of The Strokes' 'Is This It' (7)
10 Does he do turns with Ash? (7)
11+8D Members of The Fall had to complete this album in relay throughout the day (5-4)
12 (See 3 down)
14 So Suggs does exist as a solo artist (1-2)
16+18A Spiritualized cannot be seen doing this number (3-2-5)
19 (See 31 across)
21+23D Swedish act that included three family members, Linn, Jenny and Jonas Berggren (3-2-4)
22 The Black Crowes with a rather beastly album (5)
24 Killing Joke single and the era they were from (8)
26 Elvis Presley became all possessive about him (2-3)
28 The Band's drummer taken in by Thelma (4)
29 Could the van be mended by drummer on The Move? (5)
30 (See 29 down)
31+19A Shed Seven album please. And I'd like some cash back (6-5)
32 They came out of Southport with a '78 Stone Wobble' (5)

CLUES DOWN

1 It's Gerry Long doing a remix for AFI (5-3-4)
2 House Of Pain – this is not a tip off (2-5)
3+12A Unable to say why this was put out as The Who's first single (1-4-7)
4 Elton staged a strange performance of Bush music (6-5)
5+27D Lou Reed album which told us where he was coming from (3-4)
6 M People living in style at the lower end of the housing market (7-8)
7 She had a hit with a cover of The Rolling Stones' 'Ruby Tuesday' (7)
8 (See 11 across)
13 They first emerged from the 'Dark Streets Of London' (6)
15 The Rolling Stones didn't gather he was the drummer for Culture Club (4)
17 *"Do you like my stupid hair/Would you guess that I didn't know what to wear?"*, Blink-182 (5-4)
20 Madonna was once the prevailing fashion (5)
23 (See 21 across)
25 Band with two Heads and 'Zilch' output (5)
27 (See 5 down)
29+30A Is grub being thrown up for The Thrills? (3-3)

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ANSWERS FROM JUNE 21 ISSUE

Across: 1+6A Hail To The Thief, 9 Undecided, 11 Duchess, 13+15A Heart Go Boom, 14+33A Lil' Kim, 18+16A The Idiot, 22 Muse, 23 Lea, 24 Joe, 25 Ego, 26 Dickies, 30 Oxide, 32 Woman, 34 Tess. **Down:** 1 Hound Dog, 2 In Da Club, 3 Ticket To Ride, 4+20A Ted Hawkins, 5+6D Eddie And The Hot Rods, 7 It's Lulu, 8+27D For All The Cows, 12+17D She Is Love, 19 Hate, 20 Hijack, 21 Wee Tom, 22+10A Madame Helga, 28 Inme, 29 Sun J, 31 It.

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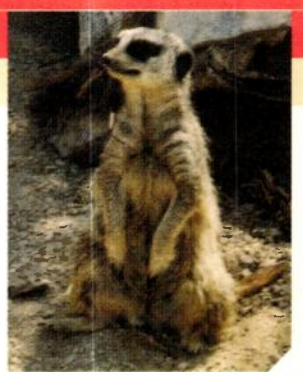

GLASTO POSH AND DULL, SAYS DULL POSH BLOKE

Well hooray Henry! Simply delightful to see Glastonbury take its rightful place alongside Ascot and the Henley Regatta as one of the highlights of the summer season. What a wonderful crowd! No riff raff at all this year. All white and middle class, most of them thankfully over the age of 30 too. Now all Eavis need do is book the Pimms and pink parasols for next year, and that silly youthful hippy element will finally be crushed forever. And as if that wasn't enough, that delightful Mr Eavis made sure that all the major acts were white, middle-class, middle-aged careerists – just like us, the audience! Well, hurrah! Ra, ra, ra!
Michael Connellan Esq, via email

Come off it, Michael, you obviously made the mistake of judging Glastonbury from the dreary BBC coverage. This year's Glasto line-up was only as safe and bland as you wanted it to be – not quite sure how Macy Gray, Jimmy Cliff, Primal Scream, Arthur Lee, the Manics, De La Soul and several hundred others fit into your "white, middle class, middle aged" theory. Glasto 2003 was a blast, or so my frightfully common friends tell me. I spent the weekend sipping Champers at Glyndebourne – SD

You're a shit and you know you are

NOBODY LISTENS TO TECHNO

I was watching the Glastonbury highlights on TV yesterday, due to a heart-breaking lack of ticket, and there was this band on called Moby or something like that. I think they were on late at night because nobody had heard of them. Anyway they would have been absolutely fantastic; talented DJ, great drummer, brilliant (monster of a) vocalist, but unfortunately some scrawny, hippy gnome invaded the stage and started ruining all the songs. Good old Eavis has obviously done well with the security, but stopping punters getting over the fence isn't enough if you can't stop one whiney, carrot-munching, little pea-head invading the stage.
Chris Cole, via email

Did the Glasto producers at the Beeb have a fixation with mainstream music? Every fucking time I switched on, they were banging on about Gray's "beautiful moment" (no, it wasn't when he left the stage!) and playing another REM tune. What about all the other bands and stages?
James, via email

ACCESS NO AREAS

Oh no, not more bloody festivals. The crip industry's baffling failure to make powered wheelchairs with caterpillar tracks means some of us'll never get to sodding Glastonbury, even if we could get tickets. A lot of us are allergic to latex, as well – didn't think of that, did you? And that chocolate tasted well dodgy. What did you put in it?
Moof, via email

THOSE HOLOCAUST DENYING JUNKIE BLUES AGAIN

"Disgusted ex-*NME* reader" (*NMEmail*, June 28) can spin 'Up The Bracket' again safe in the knowledge that Pete Doherty is no Nazi apologist. Holocaust survivor and documentor Primo Levi revealed in luridly cold detail how Auschwitz inmates (known as "Da Capos") could earn themselves a brief reprieve by carrying out the gassings and subsequent cremations. Memories he carried with him until his suicide at the age of 68.
Paddy Jaekinz, Halesowen

I think The Libertines are shit and David Irving is a twat, but to say that Pete Doherty is a Holocaust-denier is just daft. I don't think he phrased it very well, but it's true that the Nazis used to do this, and he's not especially well known for being a 'revisionist'. Anyway, the chances of this getting printed are precisely zero because it actually contains information and isn't controversial enough. Oh well.
Gregory Hilditch, via email

Revisionist historians? Holocaust denial? Have I stumbled into a parallel dimension by mistake! Haven't you got better things to write about, like how your mate's shit indie band is better than some rival shit indie band? Come on, people, shape up – SD

SMACK OVERDOSE NOT COOL: OFFICIAL

In reply to the letter about Pete Doherty and heroin (*NMEmail*, June 28) – IT'S ABOUT TIME! It's your magazine that is ruining society. Not crap, uncaring parents or idiot kids. Yes, it is your magazine that made my daughter become a prostitute, and made my son become a heroin addict. With your rock'n'roll stars putting evil thoughts in their heads with their Satanic morals! Good on you, "ex-*NME* reader", for standing up to the industry.
Yet Another Modern Parent Who Will Not Accept The Blame, Blair's Britain

Oh please! Who would really give a flying fuck if The Libertines did indeed split up? Everything about the band is an anachronism. Their music belongs wherever the dregs of Britpop were left and the band themselves belong with the rest of the fucked up, smack-ridden junkie c——s that were consumed by the 1970s. I'm severely pissed off with comments made on your letters page from Laura Fern (*NMEmail*, June 28) who seemed to believe that not only are The Libertines "the closest we have to a Sex Pistols" (which is bollocks, the Sex Pistols actually had a point) "and the Manics" (also bollocks, the Manics know what they are talking about) but also that Pete was "way too important" to be another Sid or Richey. For fuck's sake! Whatever Sid and Richey's failings were, that is the most fucking off-the-mark comparison I have ever read. Yes, Sid was a smacked-up waster, but he was part of a band that changed EVERYTHING. The Libertines have changed nothing. I resent Libertines fans and I resent the band themselves. They are everything that's fucking wrong, wrong, wrong with people and they've wasted the opportunity to be something huge, something important and awe-inspiring for the better. No, they just decided that preaching apathy and laziness was a better idea and much easier. C——s. Useless, scum-fuck c——s. You're all wankers.
Rich Harris, Via Email

Cheers, Rich – erm, you're not THE Richard Harris are you, by any chance? The Irish and very dead hellraiser from the Harry Potter films? If you are, respect for contributing to this debate at what must be a very difficult time for you – SD

GIVEAWAY GRIPES

In the 25 odd years (some of them very odd) I have been buying *NME* I cannot recall any previous copy coming with free condoms. You just had to wait until after I'd had the vasectomy, didn't you? The chocolate bar was good, although it was kinda chewy... oh, hang on...
Prof E Lactic, Somewhere Very Amusing

HOW LOWE CAN YOU GO?

Having seen pictures of new Radio 1 DJ Zane Lowe, and noticing his goatee and wristband, I was worried that he might be a daft tosser. I recently heard him speaking for the first time. Jesus fucking Christ! The indie Tim Westwood – just what we need. I may never listen to the radio again.
Gordon Anderson, Via Email

Hang on, at least give the guy enough rope to hang himself before condemning him. Besides, anyone who can sound genuinely excited by a new BRMC single deserves some kind of respect. Or an Academy Award – SD

PICTURE THIS

GILL, GLASGOW
"This is me hanging out with Kings Of Leon in a London hotel. The night was as amazing as this picture suggests!"

SHELL, MIDDLESBROUGH
"This is me with Conor from The Thrills... fuckin' hell he's tall!"

CLARKUSS, GLASGOW
"This is me with Carl and John from The Libertines before their Glasgow gig. I was digging Carl's snazzy red jacket!"

ROB, MANCHESTER
"Me with Grandaddy drummer Aaron at their Manchester show. His is the biggest and best beard in Grandaddy!"

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NME.COMMENTS

What the talk is about on the world's best website

A big raspberry to all the scum who bought Glastonbury tickets to sell on eBay at inflated prices. How these people can look in the mirror is beyond me. More happily, a big thanks to all the people who were at Glastonbury this year for being the most lovely, mental, up for it set of lunatics that I have ever encountered. Respect to all: Eavis, the bands, the acrobats and especially the people for making it so good.
John McQPR

My Glastonbury highlights, in no particular order:
1 – When Moby said "This nong..." when he meant to say "This next song"
2 – When I walked to my tent on Sunday and some filthy crusty poked his head out of his tent and said hello. And I jokingly said to him "Didn't fancy the Sugababes then?" and he said "Nah man, I've seen 'em enough times..."
3 Twelve-year-old kid comes back from shopping and shows his parents what he's just bought. They are very impressed with the wooden ornament he has bought for two quid but then just say "Oh dear, darling, that's not entirely necessary is it" when he shows them the "I Fuck Nuns" T-shirt he's also bought.
Barkerer

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